

A BOSS HISTORY OF THE MEADOWLANDS

#64 FALL 1999

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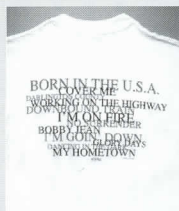
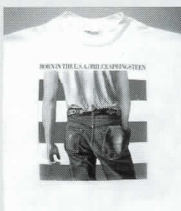


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BACK
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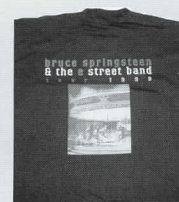
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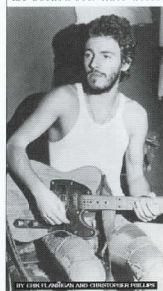
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the backstreets liner notes



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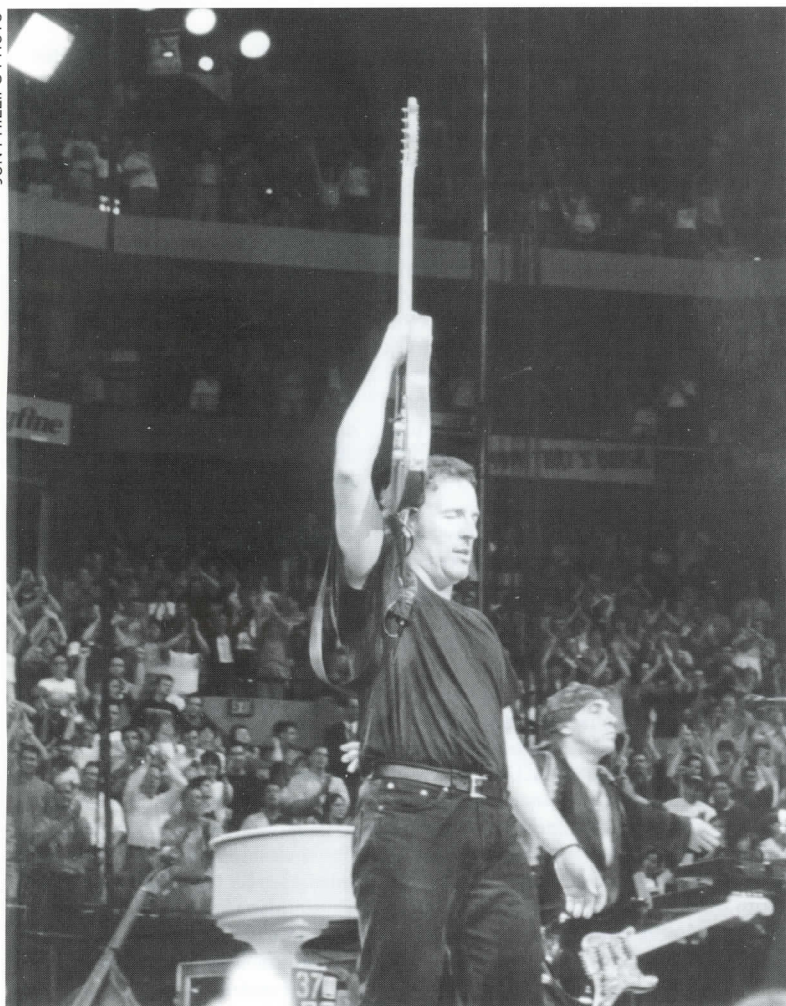
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I got this guitar: Boston, 8/27/99.

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FALL 1999

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BRUCE SPRINGSTEEN

August 2, 1999

Debra L. Rothenberg Photo

LETTERS

LIFT ME UP

Dear Editor:

I sent you a letter back in 1996 with a picture of my husband and the Boss, which you ran in *Backstreets*. This story is so amazing, it's hard to find words to tell it completely. My husband Jamie started listening to Bruce when he was ten years old, after his father and brother were lost at sea in a commercial fishing accident in 1980. He spent his whole teenage years listening to Bruce and the lyrics gave him strength to carry on until the end of his life in July.

He was diagnosed with Hodgkin's disease in 1993. He had two years of chemotherapy and radiation, plus a bone marrow transplant in 1995 in an attempt to be cured. His cancer returned in the fall of 1996. His dream was always to meet Bruce. His sister, who works at Children's Hospital in Seattle, was able to set up a meeting with Bruce through Dalmation Dreams out of San Diego. We traveled the West coast for the *Tom Joad* tour, and Jamie spent a half an hour talking with Bruce backstage in Seattle. He signed two shirts, one with our song, "If

I Should Fall Behind." In the last three years of his life we were married, Jamie took his first trip to Europe, and he went to Alaska on a commercial fishing boat to fulfill his dream to be like his beloved father. Jamie was a true inspiration to so many people. His courageous battle was a great example. I listen to Bruce all of the time and find that now his lyrics will help me get through.

Jamie died at the age of 31. Everyone who came to his service said it was the most beautiful tribute to life that they had ever been to. My best friend's husband, who is a musician, played "If I Should Fall Behind" for me at the memorial. We ended it with "Lift Me Up," from the *Limbo* soundtrack. Jamie was cremated and scattered at sea where his father's boat went down. He was hoping to hang on through this year so that he could go on this current tour. I hope to be able to go to a concert myself, if Bruce does end up coming to the West Coast. Last month I came across a letter that Jamie had written to Bruce, thanking him for that meeting back in 1996. It is the most touching letter I've ever read, and I hope to send it to Bruce in the near future. I just am a loving and loyal wife and I think men like Jamie deserve to be remembered. If Bruce only had the

slightest clue how he has impacted my husband's and my life.

Brenda L. Edwards
Seattle, WA

CAN I GET A WITNESS

Dear Editor:

I took my mother, age 67, to the second Chicago show. It was her first rock concert. Right after it ended, before I could even ask her what she thought, she turned to me and said, "I don't know what they're paying that drummer—but whatever it is, it's not enough."

Say Amen, somebody!!!!

Jay Faler
Downers Grove, IL

THE BOTTOM LINE

Dear Editor:

In response to Jim Bobus' letter from Issue #62, I agree that it stinks that after dropping \$50 or \$60 for the four-CD *Tracks*, if we wanted the three additional songs on *18 Tracks* we'd have to plunk down another \$15. But here's the thing: we have a choice. If you don't want to spend the extra money, then don't spend it, and rest assured if enough people didn't spend it, they won't do it the next time. But I have to admit, I bought it myself.

Rick Ferris
Newtown, CT

HE DON'T GET PAID

Dear Editor:

As usual, it's another great issue of *Backstreets*, #63. David Rose's recent cover portrait is one of the most appealing seen in a long while. And coverage of Nashville Pussy in your magazine, what an amazing connection! On the other hand, a few of the letters this time around were nothing short of astonishing in their wrong-headedness.

Jeff Kowalski complains about ticket prices when, by the market standard for someone like Springsteen, they are the cheapest around! He fails to note that although Garth Brooks apparently can "force \$20 per show," he is also likely corporately sponsored.

Perhaps the greatest testimony to what Tour '99 is all about is the fact that it's not being sponsored by anyone at all! No one in

Bruce's class goes out like this these days. Why? Because an artist can make a lot more money with corporate backing. Does anyone recall a major rock band touring under the Tommy Hilfiger corporate banner last year, yet still charging upwards of \$300 for the best tickets? It was the most crass example of unfettered greed imaginable.

Michael Shogi claims that Springsteen "hasn't released a recording worthy of his canon in ten years," which is total bullshit. Although I indeed have more affinity for Bruce's work between 1975 and 1988, how Michael can dismiss out of hand such stunning and melodic material as "If I Should Fall Behind," "My Beautiful Reward," "Streets of Philadelphia" or "The Ghost of Tom Joad" is incomprehensible.

No artist stays white-hot for their entire career. What I admire about Bruce is his resiliency in a staid, corporately driven industry. Like Dylan, one will never be able to dismiss Bruce's ability to create amazing pieces of contemporary pop music when least expected.

All records released by a major record company have the goal of selling quantities to the public. That's the primary reason most albums are issued. To diminish *Tracks* as a "scheme" reveals cynicism on Mr. Shogi's part. Is there any room for considering the set something for the fans or perhaps furthering Springsteen's status as a prolific and creative songwriter?

His comments about Tour '99 are ludicrous, given the New Jersey setlists for July and August. Again, if Bruce's tour was about "show me the money," it would be sponsored by Levi's or Starbucks and they'd all be making a ton of money. But of course, given that Mr. Shogi digs Bruce "as much as the next *Backstreets* subscriber," he already knows that, right?

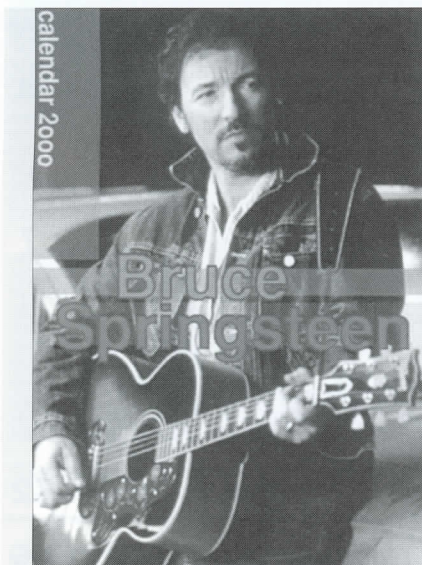
Maybe Bruce should start hanging out with the Stones or the Eagles.

Johnny Savage
Berkeley, CA

THESE CHILDISH DREAMS

Dear Editor:

I'm writing in response to a couple of the letters to the editor in issue #63. Now let me get this



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BS2K

We can't promise you any New Year's Eve gigs, but we can make sure you've got Bruce on your wall as those digits roll over. This official Springsteen calendar from the UK for the year 2000 has a huge shot of the Boss for each month. Get yours now before the entire world goes haywire.

**2000
BRUCE
CALENDAR**

\$15

straight: tickets to see Bruce and the E Street Band should cost no more than \$20, all shows should be at least 4 hours long, set lists should be completely different every show, and no music from *Human Touch*, *Lucky Town*, *The Ghost of Tom Joad* or disc four of *Tracks* (the frisbee!) should ever be played. Oh, and this one was really good, Bruce should not make any effort to protect or control his image. Geez, with fans like this, who needs....

As for me, the frisbee plays on my CD player often, my calendar reads 1999, and if Bruce does some midwest shows later this year I'll scramble for tickets—even if they do cost about ten bucks more than Barry Manilow!

Joe Jenkins
Olathe, KS

THE WHIP COMES DOWN

Dear Editor:

To the "fan" who wants \$20 ticket prices like Garth Brooks, here are the economics. Garth Brooks tours with a bunch of nameless and faceless musicians who are probably earning scale union wages for the "honor" of breathing the same air as his Garthness. I am certain that Bruce is not treating the E Street Band in a similar fashion. Additionally, Garth is a whore for K-Mart and other corporate giants that guarantee him a steady cash flow even when he sleeps. Bruce has no such arrangement. From what I can see, he earns money from tours, album sales, etc.

Even an argument that Garth gave a "free" concert in New York's Central Park holds little water. If you recall, his homogenized songs, along with his massive ego, were beamed across the globe by HBO, who undoubtedly paid a hefty fee for the cable rights. Garth earned even more bucks by releasing the show on CD, home video and DVD. It is played to this very day on various cable and broadcast stations. Can you say residual income? How free is that concert when you really think about it?

Don't get me wrong, Bruce will make millions from this tour and he deserves every penny. However, when you consider the fact that he accepts no corporate sponsorship or any other licensing of his image or songs, he is probably making less to preserve

the integrity of the music and for the freedom to run the tour the way he sees fit. Do you think a VISA-sponsored tour would allow the first 17 rows be allocated to fans? Would you prefer he license his songs for commercials to pay less to see him? I don't think his fans would rearrange their lives around his tour schedule if "Hungry Heart" was used to plug Hungry Man frozen dinners! When you consider the economics, plus the fact that the Stones and the Eagles charged \$125 per ticket, all of a sudden \$40-\$70 seems like a bargain.

Mario A. Cirillo
via e-mail

WAGES OF SIN

Dear Editor:

Last issue you published a letter from me complaining about high ticket prices. Since then my best friend twisted my arm to go to the August 1 show. It was the straw that broke the tightwad's back. I have canceled vacation, begged and borrowed to get tickets (without scalping, of course). I have now attended a show in D.C. and four in Philly with two more to go. I have even fallen in love with "Youngstown" from the *Joad* album that I so despised at one time. I want to apologize for my griping and thank my friend Tom for the push to go. And to thank Bruce for making me believe in the power and the promise, the mystery and the majesty of rock 'n' roll once again.

Jeff Kowalski
via e-mail

GROWIN' UP

Dear Editor:

Ever since word of the current tour came out, my three-year-old son, Jonathan, has been asking if he can see Bruce (maybe he remembers when we took him to see the *Tom Joad* tour when he was 3 months old, but I kind of doubt it). Knowing that his bedtime is about the show's starting time, my wife, Jane, and I planned to bring "Spanish Johnny" into the show with me for just a few minutes while she waited outside with our 15-month-old son, William.

The night of the concert, July 18, the security guards at the

Continued page 34

OFFICIAL SPRINGSTEEN TOURBOOKS

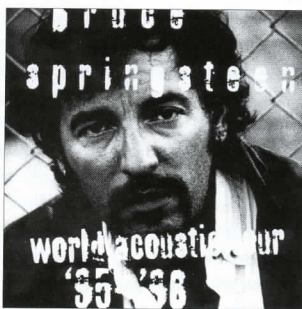
These are the officially licensed Springsteen tourbooks that have been sold exclusively at concerts, and have been unavailable elsewhere. The '92-93 tourbook and '95-96 tourbook are now out of print, while the 1999 tourbook is *brand new* and commemorates the E Street band rededication tour! Order all three together for a special price.



NEW! 1999 TOURBOOK

The brand new official tourbook sold on the E Street Band tour is a 38-page program packed with color photos of Bruce and the band, onstage and off. With a spread devoted to each E Streeter, a beautiful memento of the reunion.

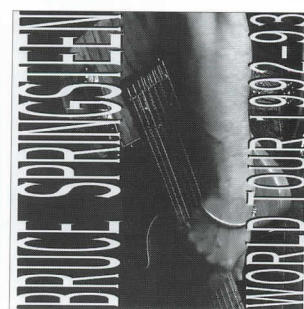
\$20



TOM JOAD TOURBOOK

The official tourbook of the World Acoustic Tour '95-96, a 32-page book illustrated with many photos from Bruce's solo outing.

\$20



'92-93 TOURBOOK

This 32-page official color program features full color photos from the *Human Touch/Lucky Town* period, a very nice tourbook at a low price!

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It's just talk, talk, talk, talk...

'Til You Lose Your Patience

By Jonathan B. Pont

"I'll tell you fuckers something. Alright? Now listen. Just fucking listen and shut up! Either sit down or stand up or lay down or do something, but shut up! Alright? This is a fucking rock and roll concert, not a fucking tea party!"

Those were the words of Pete Townshend, admonishing an inattentive audience in Long Beach, California, during a Who performance in 1971 (a crude but effective audience recording of the tirade opens the Who's box set, *Thirty Years of Maximum R&B*).

Harsh, isn't it? Music has changed a lot since then, but some attendant behavior hasn't. Concerts, movies and theater performances include a small but distracting segment of people who have a hard time paying attention. It's a mystery why they even bother to show up. Why spend money to sit and talk?

Readers of this magazine probably have a higher sensitivity to this nonsense. And Bruce Springsteen certainly is aware of the distractions in the audience: not only does he ask for quiet, but he also might follow up by saying it isn't quiet enough. Perhaps he should add the Who track to his pre-concert tape.

Those who don't talk, walk. On any night, enough people walk out on performances of "Factory," "Mansion on the Hill," or *Tracks* material that Springsteen notices. As one reviewer writes later in this issue, Bruce has even asked them to stay put, that he has to is sad, but while he's at it he really ought to tell them to stay gone until after "The River"/"Point Blank"/"Independence Day" slot. Evidently for some, beer and nachos are more important than the music. As the man says, sell it and they will come. But give Springsteen credit for not compromising these slots in the show with something to placate those whose desire for food and drink outweighs their willingness to

listen to music that may challenge them.

Then again, there are those in the audience you wish would leave. These people use quiet parts of the show to chat with their neighbors, or, worse, launch into an extended soliloquy on their Springsteen "expertise." One night last summer in New Jersey, a man seated in front of me got on the nerves of most people nearby, his friends included, with a running commentary on Bruce's songs, (incorrect) predictions about what would follow, and overly dramatic singing. The only thing more embarrassing than his singing was his willingness to parade his ignorance.

Not everyone has to have an encyclopedic knowledge of Springsteen's work or even be a big fan. One night in Philadelphia I sat by myself, and, not having any friends nearby, was pretty quiet in the half-hour or so before the show. The fellow sitting next to me chatted me up, and I spent the minutes leading up to showtime talking to this guy about Bruce: the shows I'd seen on the tour, the times he had seen Springsteen at the Spectrum, whatever. He asked questions about what gets played, how much the set changes, things like that. He wasn't an "expert," but he was there to hear Bruce. But he and I and others like us, undoubtedly in the majority, are still left with a problem.

What to do about this? Ignoring it means suffering in silence, hoping that the offending people will look around and figure out that most people are—shocking!—listening to Bruce Springsteen. Saying something risks confrontation with someone who may feel emboldened to prove a point. But friends of mine on both coasts asked people to pipe down, only after considerable stewing and hand-wringing. And you know what? The offenders usually complied. So maybe a polite but firm request, a la Bruce's *Tom Joad*-era "shut the

fuck up" announcement, is the right way to go. As for the drunks, well, they've always been at rock shows. Don't expect beer sales to be curtailed anytime soon.

I found these annoyances more pronounced during the run in New Jersey, Springsteen's "hometown" crowd. Audiences in Philadelphia and Boston seemed more likely to stick around and listen to "unfamiliar" songs. But that alone didn't make these cities better audiences. Like any big name attraction, a Bruce Springsteen concert tends to bring out those looking for a fun night out, a chance to be part of the big event, something sure to be in the morning's paper and discussed at the water cooler the next day. And playing 15 nights in one place—in Jersey's case, the backyard of the world's biggest media market—magnified all this. Should have charged 'em \$100, Bruce.

Then there were those who brought signs requesting this song or that. Some couldn't deal with the fact that Springsteen has left "Rosalita" behind. That song became the song of choice to hold aloft.

At first the idea was clever. Last year, Pearl Jam fans at Madison Square Garden displayed signs for the obscure "Breath" (one of two Pearl Jam songs on the *Singles* soundtrack). They held the signs up for a minute or two as the band returned to the stage for their first encore. The next night, Eddie Vedder rewarded the faithful, saying they had earned it, and the band played the song.

Although Springsteen eventually played "Rosalita," a friend pointed out that it probably never occurred to Pearl Jam to play "Breath" until fans asked. It was an original, purposeful act on the part of both audience and band.

Unfortunately, the same can't be said of the sign-bearers in the audience across the Hudson. Not

only did the signs bit get old quickly (save for those who jokingly held up signs for "Jessie's Girl"), but Springsteen also grew visibly angry on the second night the "Rosalita" signs came out.

Think about the message it sends: "Bruce, what you're doing is fine, but here's what we really want." It's fine to politely ask him one-on-one (and Bruce is generally receptive to requests that come in: "Give the Girl a Kiss" was a request, as were a few other rarities, and "Frankie" was dedicated to "the aficionados"). Some might even consider this magazine to be a vehicle for such requests. But Springsteen can put it down whenever he wishes (assuming, of course, that he picks it up).

When Springsteen is performing, he shouldn't have to face what amounts to a virtual sea of pop-up windows adorned with song titles he may well be sick of playing or does not intend to. It's embarrassing and even insulting to see Springsteen put in that kind of a situation when he's working. But culturally that seems to be the norm. Maybe people didn't think it through, or even thought it harmless. Even charming. Springsteen's response suggests otherwise. But the eventual appearance of "Rosalita" on the last night as the final song performed at the Meadowlands rewarded everyone, sign-wavers included.

There's nothing wrong with a fun night out. What I call fun, namely an uninterrupted evening of music, others simply don't share. Arenas are big enough that a few bad apples are bound to be in attendance every night. And what I call politeness and civility others may call elitism or being controlling and anal. Perhaps, but when I pay \$75 for a concert, transportation, and the likelihood that Springsteen and the E Street Band might pull a little more magic out of the hat, they can call it whatever they want.

As long as they wait until after the last song. ➡

From small things

The Other Side of Summer

ANTHONY COMITINI PHOTO



JOHN CAVANAUGH PHOTO



For more than a few lucky fans, Springsteen's legendary Jersey club gigs have provided golden-tinged memories of summers past. With Bruce and the E Street Band in residence at the Meadowlands for a month this summer, not many complaints were heard about a lack of impromptu appearances. Still, the summer wasn't completely devoid of such surprises. Less than a week before the U.S. tour began, Bruce kicked off his summer on stage when he played with an old friend down the Shore.

On July 9, Joe Grushecky performed an acoustic show at Hooligans (formerly Cheers) in Long Branch, NJ, for a house that was only half full. But soon after Grushecky started his set, Springsteen could be counted among that intimate crowd, taking in the show from the bar. He took the stage for an encore set, taking a chair and joining in on acoustic guitar for a cover and three Houserockers songs.

Grushecky handled main vocal duties on "Never Be Enough Time," "Pumping Iron," "and Talking to the King," with Springsteen pitching in background vocals; the two traded verses on Van Morrison's "Brown Eyed Girl."

Following the show, Springsteen talked with fans and signed autographs in the parking lot before hopping on his motorcycle. But he had one last thing to say before he rode away on his Triumph 900: "See you Thursday!" And to all a good night. 

—Christopher Phillips

THE ONE-STOP CLUB TOUR

7/9/99

- Never Be Enough Time
- Brown Eyed Girl
- Pumping Iron
- Talking to the King

with Joe Grushecky
Hooligans, Long Branch, NJ

the backstreets jukebox

1. **Bruce Springsteen**
Greetings From Asbury Park, NJ (reissue)
SME Japan (CD)

2. **Matthew Sweet**
In Reverse
Volcano (CD)

3. **Paul Kelly**
Words & Music
Vanguard (CD)

4. **Folk Implosion**
One Part Lullaby
Interscope (CD)

5. **Shawn Smith**
Let It All Begin
818 Music (CD)

6. **Linda Rondstat & Emmylou Harris**
Western Wall: The Tucson Sessions
Elektra (CD)

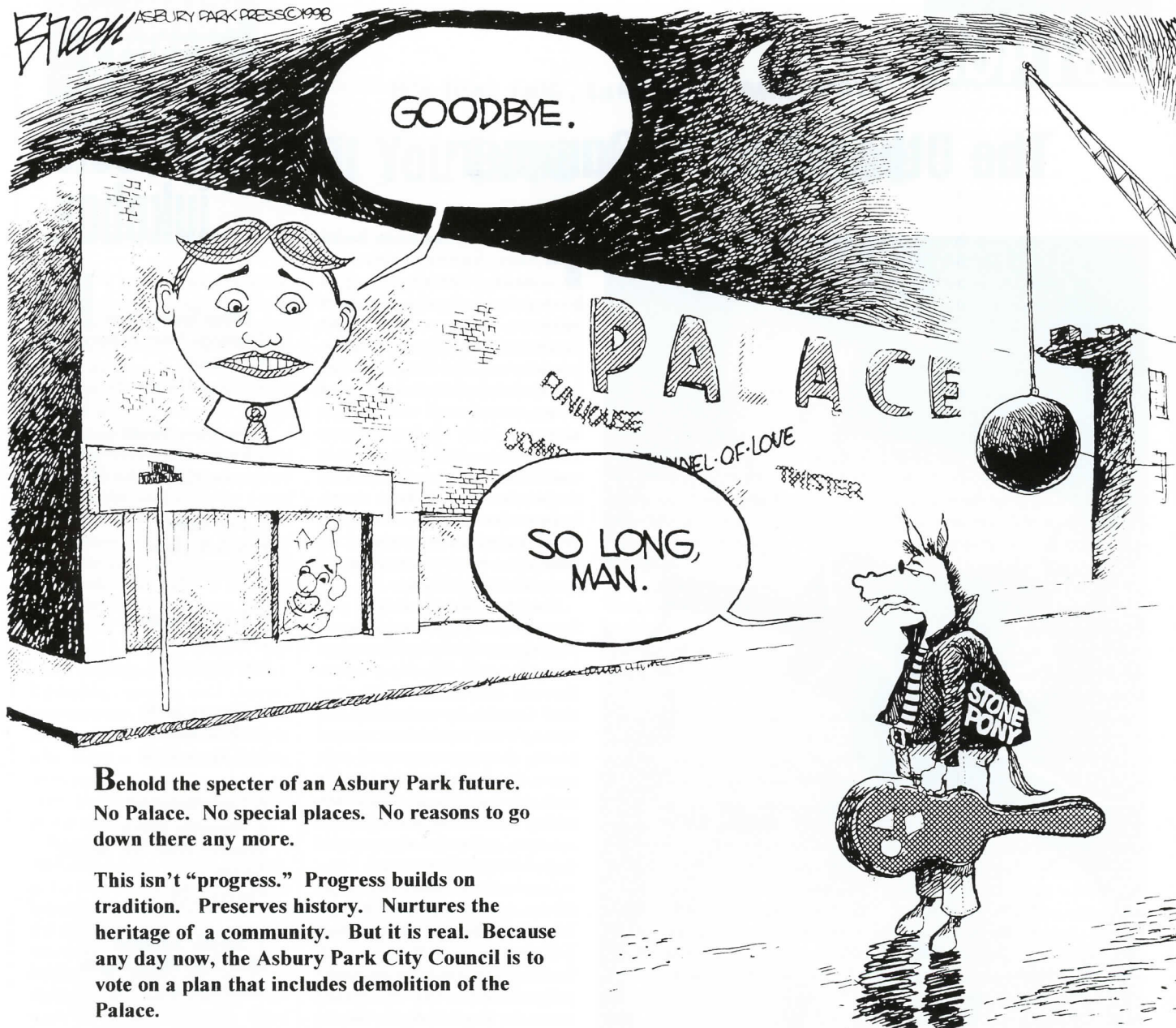
7. **Freedy Johnston**
Blue Days Black Nights
Elektra (CD)

8. **Wheat**
Hope and Adams
Sugar Free (CD)

9. **Arto Lindsay**
Prize
Righteous Babe (CD)

10. **The Clash**
From Here to Eternity Live
Epic (CD)

10
Monster
Discs to Play Today
and Everyday



Behold the specter of an Asbury Park future. No Palace. No special places. No reasons to go down there any more.

This isn't "progress." Progress builds on tradition. Preserves history. Nurtures the heritage of a community. But it is real. Because any day now, the Asbury Park City Council is to vote on a plan that includes demolition of the Palace.

Losing the Palace would be tragic. And totally pointless. For Asbury Park recently received an offer to refurbish the Palace -- with the Ferris wheel, and the original carousel, and Tillie, preserved. At no cost to the city!

That's the plan Asbury Park should accept.

If you'd like to help, please write today to:

**Mayor Kenneth Saunders
City of Asbury Park, N.J.
One Municipal Plaza
Asbury Park, N.J. 07712-7706**

Ask him to save the Palace. And if you'll send a copy of your letter to Save Tillie, 12606 Billington Road, Silver Spring, MD 20904, we'll make sure the entire Asbury Park City Council hears your views.

**IF IT GOES,
IT'S GONE.
FOREVER!**

ON THE ROAD:

Things are looking good for a happy New Year. The current E Street Band tour itinerary stops by the end of November, but as we go to press, it looks like all but a sure thing that the tour will continue into Y2K. We'll have to file tour news securely in the rumor department for now, but all signs point to Springsteen and the E Street Band back on the road in the first few months of 2000. Negotiations have been in the works for a visit to Australia and New Zealand in February or March, and reports also have the tour coming back to hit North American markets that missed out the first time around. Denver, Las Vegas, and Montreal are just a few of the cities that are readying the welcome mat, and since the tour has yet to come anywhere near the South or the Pacific Northwest, we've got entire regions of the U.S. with their fingers crossed. Until the next issue, watch the *Backstreets* website at www.backstreets.com for any breaking tour news. . . . One show to take off your calendar is the long-hoped-for New Year's Eve concert in Jersey. As the *Newark Star-Ledger* reported, "Forget about it. Or don't hold your breath anyway because it is all but certain that Springsteen will spend the evening of Dec. 31 with his family." The dope's that there's still hope—the *Star-Ledger's* source at the New Jersey Sports Authority was still hoping that the Boss would reconsider—but alternate plans would be well-advised. . . . At least that saves us all from the near-impossible task of procuring tickets for one night, in New Jersey. Most of the E Street band shows across the country—multiple night, non-Millennium bashes—have been selling out in scant hours. They've even been causing a few system overloads—or in technical terms, discomboobulations. A US West switching office in Gilbert, AZ, crashed due to the volume of calls for the Phoenix concert. The BASS internet system shut down on the day of the Oakland sale, delaying the addition of the third show. . . . Shockwaves from Bossmania '99 even had scalpers getting up to

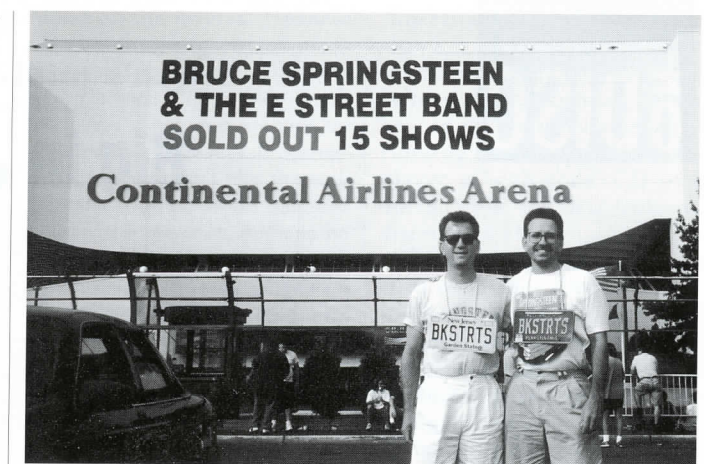
\$1000 for fellow Jersey rocker John Eddie. In Chicago, rumors flew that on his night off during the three-night stand, Springsteen would be joining Eddie at the Double Door club. Even though Eddie tried to squash the rumors, asking the club to post signs and to refund money to those expecting Bruce to appear—and even though most fans know he would likely run like hell in the opposite direction when expectations are that high—a ticket frenzy and a major media circus still resulted. Worse, some reports tried to pin blame on the club or on Eddie himself, who certainly knows better. As a representative for Eddie told *Backstreets*, it was "the most silly, stupid thing you can imagine." . . . Actually, the silliest thing we can imagine would be if no live album comes out of this tour. A long-awaited concert release seems like a no-brainer, and though there has been no official announcement of any such plans, fans have spotted long-time Springsteen co-producer Chuck Plotkin at the mixing board several nights running. If dreams came true, oh, wouldn't that be nice.

JERSEY STATE LINE:

Springsteen spent much of his summer on stage, but he also found time to do some work for the silver screen. Perhaps taking a cue from Steve Van Zandt, who shot episodes of *The Sopranos* around their tour schedule, Bruce filmed a small part for the film *High Fidelity* in Manhattan. John Cusack stars in the movie adaptation of Nick Hornby's fantastic novel, and Springsteen will



Clarence Clemons with Fromm, at the *What Can I Give* sessions.



Backstreets subscribers (and license plate owners) Ted Tucker and Mark McDonel, in front of the \$5,000 sign at the Meadowlands.

appear as himself in a dream sequence. While Hollywood began courting Springsteen decades ago, this will be his first appearance in a non-concert film. . . . With his unprecedented 15 sold-out nights in New Jersey this summer, Springsteen broke the all-time attendance record held by the Grateful Dead to become the number-one selling artist in the history of the Meadowlands Sports Complex. He's also broken the arena-industry record for attendance in a single stand—his own record this time, set at the Meadowlands in 1992. . . . As Springsteen began his record-breaking Jersey run, Phish was performing "Born to Run" at the PNC Bank Arts Center down the road, proclaiming Springsteen "the greatest songwriter of all time." . . . According to an article in the *Star-Ledger*, Springsteen's summer residency at the Meadowlands brought an estimated \$26 million to the New Jersey economy: "the biggest moneymaker in Meadowlands history." With gross ticket sales of \$18 million, that's roughly 300,000 fans, spending \$6 million on T-shirts alone. And whatever was spent on concessions, it was way too much. . . . Even the sign from the arena, which greeted concertgoers and passers-by for much of the summer, went up for auction on eBay, the winning bid came in at \$5,000. Not to mention shipping costs, which couldn't have been cheap. All proceeds were donated to World Hunger Year, one of Bruce's favorite charities. . . . Speaking of

W.H.Y., their annual Hungerthon will be upon us shortly, with a Hungerthon concert on December 3 at Town Hall in New York, NY. Joe D'Urso was tapped to organize, so along with Joe and his band Stone Caravan, look for Southside Johnny, John Eddie, Marshall Crenshaw, Tom Chapin and others to perform. D'Urso & Stone Caravan will also be sharing the bill with Southside at several concerts in late November.

BETTER WATCH OUT:

Sure, the Big Man plays a mean sax, but when it comes to "ho, ho, ho," no one can touch him. Clarence Clemons reprises his role as Santa Claus on "What Can I Give For Christmas," available on a new holiday EP from Mark Fromm. Clemons also plays sax on a second song, "People Come Back Home." Fromm, a long-time Springsteen fan, tells *Backstreets* that he met Clarence through the Big Man's vocal coach. What, you thought his silky smooth turn on "If I Should Fall Behind" came easy? The *What Can I Give* EP is available for \$12 post-paid; contact Fromm at (510) 482-8512, on the internet at www.markfromm.com, or by mail at 3296 Jordan Road, Oakland, CA 94602. . . . Bill Toms, longtime guitarist for Joe Grushecky and the Houserockers, is releasing his second album with his own band, Hard Rain. Look for the *My Own Eyes* CD on the Moondog label, and check out www.billtoms.com or write 2336 East Carson Street, Pittsburgh, PA 15203 for more information. 🎸

—Christopher Phillips

Big in Japan

By Erik Flannigan

In August, Sony Music Japan unveiled its first wave of Springsteen catalog reissues, a series of seven CDs that faithfully recreates the packaging and presentation of the original album pressings in what has come to be known as the mini-LP format. Collectors might remember that a few years ago, *Born to Run* and *Born in the U.S.A.* were reissued in limited edition mini-LP sleeves as part of the SBM (Super Bit Mapping) remastering program and went out of print as quickly as they hit the streets. That particular pressing of *Born in the U.S.A.* remains the only remastered reissue of the album available anywhere, which has made it a highly prized collectible (the SBM remastered *Born to Run* was also issued in the U.S., albeit without the mini-LP packaging). Springsteen is but the latest artist to be feted in this particular reissue trend: The past two to three years have seen the entire catalogs of bands like Led Zeppelin, KISS, Queen and Gen-

esis given the mini-LP treatment packaging wise, sometimes with and sometimes without new remastering.

Defining just what constitutes remastering is surprisingly slippery. One way to look at it is to view remastering as a two-part process, each part of which plays a role in shaping the way a CD sounds.

The first and arguably most important part of remastering is the use of proper tapes. In the early days of compact discs, record companies often transferred LP production tapes (tapes used for the pressing of vinyl albums) directly to CD. Album production tapes were not only often two or more generations removed from the actual masters (sound quality degrades slightly with each generational step away from the source) but they were mastered to the specific limitations of the vinyl/LP format. For example, an LP tape might be equalized to limit, say, particularly low or particularly high frequencies in the original recording that most styli and needles

couldn't reproduce. Similarly, because of the inherent noise generated by the physical contact between needle and groove, LP masters were recorded at an apparent volume level great enough to mask some background noise.

Many of the significant remasters to appear in recent years stem from tracking down and employing the original two-track master tapes to produce the CD instead of the LP production tapes, yielding both a generational improvement and the full sonic spectrum of a tape not equalized and/or compressed for vinyl. In some cases, remastering can go even one step further, like the recent repressing of Bob Dylan's *Street Legal*, for which the original producer, who felt the album never sounded all that good to begin with, elected to go back to the multi-track masters to create a brand new mix of the album. The difference between the old *Street Legal* and the new is nothing short of remarkable. The new *Yellow Submarine Songbook* is another case of both remixing and remastering.

The second part of the remastering equation is the equipment and the engineer who uses it. We won't address the latter, except to say that some people prefer the particular mastering methods and sound derived by a particular person or group, like the folks at specialty labels Mobile Fidelity and the now-defunct DCC Compact Classics. DCC's gold disc of Dylan's *Highway 61 Revisited* is often cited a textbook case of proper remastering yielding remarkable results. Remastering gear, however, has come a long way in everyone's assessment, with dramatic improvements in analog to digital conversion. SBM is one such technique, a means of digitally recording an analog master tape at a resolution higher than a standard 16-bit CD (usually 20- or 24-bit), then resampling down to 16, retaining most of the benefit gained by the higher rate. With better A/D

converters in use, even a non-master tape remastered today vs. ten years ago would yield a significantly better-sounding CD.

Which brings us to the new Japanese reissues. While there is no official word from Sony Japan, the lack of any remastering details or SBM insignia on the new discs suggests that they have not been remastered in the fullest sense; that is, no new master tapes have been accessed. That said, based on one listener's comparisons (and generally confirmed by a few other scrutinizing listeners) at least two of the discs sound better than their current U.S. counterparts.

Our consensus belief, based on the definition of remastering given above, is that the improved sound of these discs is the result of analog-to-digital technology improvements which have yielded superior sound from the same tapes. On the whole, this is a somewhat disappointing result, and it makes one wonder why Springsteen put the brakes on a domestic remastering program that would presumably have put Bob Ludwig to the task, the man who made the *Greatest Hits* tracks sound superior to their standard CD counterparts.

While Sony Japan may have dropped the ball on remastering (in early announcements for the reissues, the remastered claim was clearly made), they absolutely nailed the packaging. They went back to the original art, restoring the original gatefolds and even going the extra mile to recreate the original obi (the Japanese title strip ubiquitous on all LPs and CDs issued there) when the obi was particularly distinctive. As for the printing quality, the Elvis button attached to Springsteen's leather jacket on the cover of *Born to Run* has never been so visible.

The only other disappointment involving the new reissue campaign is that it appears Sony Japan will not be allowed to finish what it started. The seven titles issued in August (which, by



The full-sleeve Greetings obi, recreated for the mini-LP reissue.

the way, also came out in conventional jewel box packaging along with the limited-edition mini-LP format) were to have been followed by the remaining discs in the catalog on September 22. Word is that either Springsteen's management or the folks at Columbia in New York intervened and told Sony Japan to cease and desist. Springsteen titles are also curiously absent from a new mini-LP reissue campaign in the U.K. involving Columbia albums (including Dylan's *Blonde on Blonde* and *Blood on the Tracks*), so clearly somebody is exacting new control over the treatment of Bruce's CD catalog. Does that mean we can expect a proper domestic reissue campaign in the near future (one was on the Columbia schedule earlier this year)? Your guess is as good as ours.

Until then, the Japanese reissues offer the best Springsteen CD presentation to date, and they have already become incredibly scarce as export quantities from Japan were well below U.S. demand. What follows is an overview of the new CDs, offering comments on their sound quality and packaging. Each includes a 24-page booklet which contains the lyrics in both English and Japanese. Each disc in the series is designed to look like a vinyl album, with a red label in the center.



Greetings from Asbury Park, NJ

The highlight of the reissue series, the new *Greetings* offers a sonic improvement over previous issues, notably in its deeper low-end, though the album remains the poorest recording in the Bruce canon. The bass and kick drum are punchier and the album sounds both warmer and more wide-open. As for the packaging, not only did Sony accurately recreate the fold-out postcard, they wrapped the entire cover in the same full-size obi (featuring a photo of Springsteen circa 1975) found only on the first Japanese pressing of the LP.



The Wild, the Innocent and the E Street Shuffle

The new Japanese pressing offers no significant sonic improvement over previous issues (though one member of the test panel felt it sounded superior to the current U.S. disc), which isn't a surprise considering that *Wild & Innocent* was always the best sounding CD of the pre-*River* era. The printing quality of the mini-LP jacket is absolutely impeccable, and the enclosed booklet includes lyrics.



Born to Run

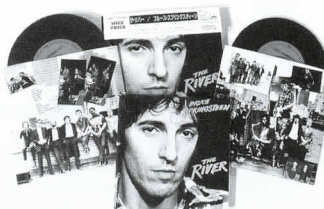
This reissue offers the same sound quality upgrade first found on the SBM remasters (U.S. and Japanese) a few years ago. Until the SBM pressings, *Born to Run* sounded muddy on CD. While it is still not a sonic masterpiece, if you're playing a *Born to Run* disc that was pressed in the mid-to-late '80s or early '90s, you owe it to yourself to upgrade. A new U.S. pressing will offer the same improvement, but the new Japanese CD is a Rolls Royce in terms of presentation, with the album's original gatefold sleeve reproduced in striking detail. Even the obi is a nice touch, a recreation of the unique red strip from the first Japanese LP pressing.



Darkness on the Edge of Town

Hopes were high that this pressing of *Darkness* would at last reveal the kind of sonic detail

found on the original Japanese LP and the long-out-of-print U.S. half-speed master. Alas, the new *Darkness* CD sounds much like every other, and presents no real upgrade in quality. If Springsteen really doesn't like the way *Darkness* sounds, as he has said before in interviews, perhaps he should follow Dylan's lead and both remix and remaster the album from the original multi-track tapes. The mini-LP sleeve is again marvelous, though unlike *Nebraska* and *The River*, the album's original inner sleeve is not reproduced (the photo from the sleeve is reprinted in the booklet).



The River

The best CD pressing of *The River* to date had been the original Japanese issue. In addition to offering better sound quality than any U.S. pressing, it had superior packaging which reproduced the album's cover art in full and added an extra booklet of photos and text. The new Japanese *River* is subtle notch above its native predecessor, offering even more detailed and deep stereo imaging while retaining the low-end warmth that is still missing from domestic issues. The packaging is stunning, too, with the album's original double-wide sleeve and photo-laden inner sleeves perfectly rendered. The lyric booklet even includes some of the unique live shots found in the original Japanese set.



Nebraska

Comparisons between the new disc, the current U.S. issue and Japanese/U.S. first pressings (which included a unique extended synthesizer coda at the end of

"My Father's House") reveal more than just subtle sonic differences. It turns out there's something else strange about that first pressing beyond the coda, revealed in the running times. On the same player, a "with-coda" CD runs 40:19, while the new Japanese disc runs 40:41.

Trouble is, if the extended coda itself adds almost 30 seconds, how can the "longer" album with the coda have an overall running time that is 20 seconds shorter than the new pressings? Turns out those original Japanese/U.S. pressing run too fast. An A-B comparison between old and new finds Bruce's voice pitched up noticeably on the original pressing, meaning the new discs, U.S. and Japanese, represent the correct speed and pitch. (A new U.S. pressing clocked in at 40:45; the four-second difference between the new U.S. and Japanese discs is negligible and likely due to differences in the silences before, between or after songs).

Along with the speed difference, the first pressing also has considerably less hiss than the new reissues, the likely result of some heavy handed noise reduction process. While the new discs are hissy, they also sound much closer to the music, capturing every creak, pop and plunk of Springsteen's informal recording process. The new Japanese disc gets a slight nod over the current U.S. pressing, sounding even a bit more intimate and close to its source. Reproduction of the album sleeve and especially the inner sleeve is again first-rate.



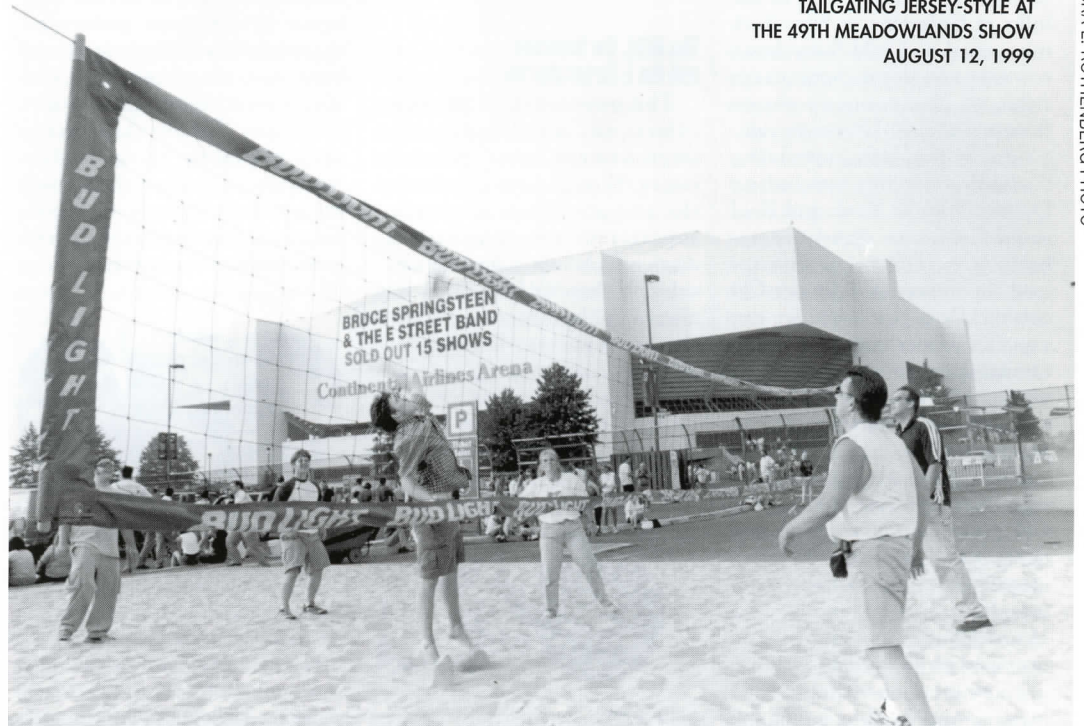
Chimes of Freedom

An all-around disappointment in that the new pressing inexplicably used the edits found on U.S. pressings and not the full-length version found on the Canadian *Chimes* and the Japanese *Tunnel of Love Express Tour* EP. The mini-LP packaging mirrors the U.S. vinyl pressing and the more recent U.S. full-size CD. 🐉

SOMEWHERE IN THE

DEBRA L. ROTHENBERG PHOTO

TAILGATING JERSEY-STYLE AT
THE 49TH MEADOWLANDS SHOW
AUGUST 12, 1999



205 11 5
SEC. ROW SEAT
UPPER TIER \$12.50
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GOOD ONLY
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SEC. ROW SEAT
JULY 3 1981
John Scher * BRUCE SPRINGSTEEN
presents and the E STREET BAND
FRIDAY EVENING 8:00 P. M.
LOWER TIER \$12.50 Tax Incl.
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118 25 11
SEC. ROW SEAT
JULY 4 1981
John Scher * BRUCE SPRINGSTEEN
presents and the E STREET BAND
MONDAY EVENING 8:00 P. M.
LOWER TIER \$12.50 Tax Incl.
BYRNE
MEADOWLANDS ARENA
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SEC. ROW SEAT
JULY 8 1981
John Scher * BRUCE SPRINGSTEEN
presents and the E STREET BAND
WEDNESDAY EVENING 8:00 P. M.
LOWER TIER \$12.50 Tax Incl.
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SEC. ROW SEAT
JULY 9 1981
John Scher * BRUCE SPRINGSTEEN
presents and the E STREET BAND
THURSDAY EVENING 8:00 P. M.
UPPER TIER \$40.50 Tax Incl.
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BRUCE SPRINGSTEEN AT THE MEADOWLANDS

IT'S A SUNNY SUMMER AFTERNOON. BARBECUE smoke fills the air. Footballs and Frisbees are tossed in every direction. Coolers filled with cold beer, a cacophony of portable stereos battling each other to be heard. But the beach is miles away. The scene is a parking lot. It's not a football game, either: it's become a New Jersey tradition to arrive at the Meadowlands hours before a Bruce Springsteen concert begins, and each time Bruce visits his home arena the party gets better. For the summer 1999 concerts, the arena even created a boardwalk with games and food stands. But many years before New Jersey taught the world how to tailgate—and before Springsteen had an arena to play in his home state—that parking lot and the entire Meadowlands sports complex was the site of an especially unattractive swamp.

When politicians do something to bolster the identity of their city or state it often involves sports franchises. For many years New Jersey lived off of the sports franchises in New York. Then a football stadium was built in the swamp-land known as the Meadowlands in East Rutherford. Initially conceived as the home of the New York Giants, the stadium, which opened in 1976, would soon be the home of the New York Jets as well. Neither team removed the "New York" from its name, so New Jersey's sports identity crisis continued. The lowly New York Nets basketball team had moved to New Jersey from Long Island but played in a college gymnasium until an arena could be built. Eventually construction began on a state-of-the-art arena for the Nets that

would be ready for the 1981-82 NBA season, just across the parking lot from the stadium in the Meadowlands. In 1982, the National Hockey League's most troubled franchise was also persuaded to move to New Jersey, from Colorado. It would be several years before the New Jersey Nets or the New Jersey Devils would achieve respectability, but at least New Jersey had an arena and NHL and NBA franchises to play in it.

What New Jersey also had was a building that could compete with New York's nearby Madison Square Garden as a concert venue. This would bring New Jersey's new arena its most successful "home team." Clearly the politicians didn't envision a rock 'n' roll act as the star attraction of the facility, but Bruce Springsteen, along with both the E Street Band and his 1992-93 tour band, have performed at the arena 43 times and at the stadium 6 times. All 49 shows were sellouts.

The grand opening of the new arena was a heavily anticipated local event in early 1981. New Jersey's outgoing governor was Brendan Byrne, and with a stunning lack of humility, Byrne allowed (or possibly arranged for) the new building to be called the Brendan Byrne Arena. Not surprisingly, the name never caught on; the building would generally be known by its unofficial moniker, the Meadowlands Arena. Rumors flew regarding the event that would open the arena that summer, a couple of months before the NBA season would start. Persistent news reports mentioned Frank Sinatra. Bruce Springsteen was also mentioned, and an unlikely rumor had them sharing the bill.

Soon it became clear that Bruce Springsteen and the E Street Band would be continuing their 1980-81 tour, which had started in September of 1980 and had included their first extended trip to Europe. They would tour the United States again that summer, and their first show after their return from Europe would be at the Meadowlands Arena on July 2, 1981. Tickets for the six concerts that opened the arena were sold only by mail. Meadowlands officials report-

BY ROBERT S. BADER

SWAMPS OF JERSEY

ed that the first day's orders included enough requests to sell out 22 shows. With nearly a half-million orders and only 120,000 available tickets, there were clearly many disappointed Springsteen fans.



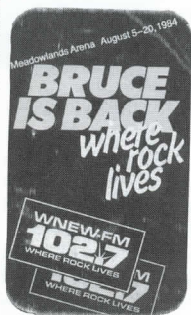
THE LUCKY 20,000 in attendance for opening night saw a special show. Work on the facility continued right up until showtime, and some fans even had to remove plastic wrapping

from their seats. The arena had that unmistakable "new-car smell" that first night. By the second show the odor of popcorn and spilled beer had taken over, and the Brendan Byrne Arena smelled just like any other arena on the night of a concert.

Bruce told *Rolling Stone* of opening night, "That was the best show ever. We couldn't hear each other onstage. I felt like the Beatles." Indeed, the roar of the crowd was deafening. The opening song was a thunderous version of "Born to Run," which was difficult to hear over the crowd noise. The familiar songs were greeted with equally loud cheers, but when the band started playing some of the new material that had debuted during the European part of the *River* tour, a stillness overtook the arena. A dirge-like version of the brand new unreleased "Johnny Bye Bye" brought the evening's first quiet moment. It was during recent shows that, for the first time, that Bruce began to ask the audience to be quiet for certain songs.

By following "Johnny Bye Bye" with "Two Hearts," Bruce seemed to be controlling the volume level of the audience. The crowd jumping in unison had the second level of the arena visibly moving. Dave Marsh wrote in *Glory Days* that "... it almost seemed the new building might not survive." Addressing the audience at the end of the show, Bruce said, "...you guys made tonight for us. We don't play for anybody better." He then introduced the next song as "something special that we learned for you," Tom Waits' "Jersey Girl." From that moment on, it would be Bruce Springsteen's "Jersey Girl." It mattered very little that Waits wrote it.

The overall feeling after the six concerts was that they were among the best shows Bruce and the band had ever played. Gary U.S. Bonds was a special guest not once but twice. Apart from a few firecracker incidents that raised his ire, Bruce seemed to be having the time of his life on the stage of the brand new arena. There was an apparent sense of pride in being able to play to such a large number of people in his own backyard.



BY THE TIME OF BRUCE'S next tour, the Meadowlands Arena had become a regular stop on most major tours. Shortly after Bruce's opening concerts, the arena hosted Tom Petty, the Kinks, Bob Dylan and the Who. In May 1984, dates were announced for the *Born in the U.S.A.* tour, and there was to be an unprecedented ten-night stand at the Meadowlands Arena in August. Tickets went on sale on June 19, and by the early part of June 20, all ten shows were sold out. The only reason they didn't sell out the first day was that the Ticketron outlets couldn't print them faster.

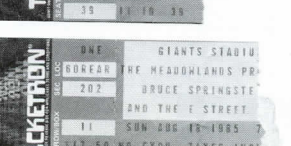
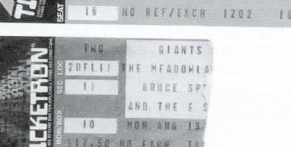
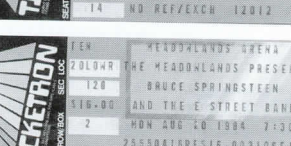
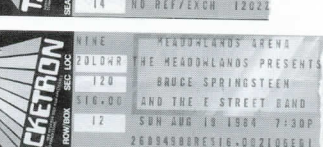
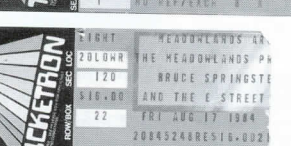
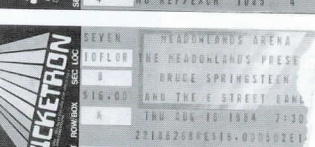
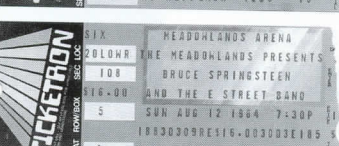
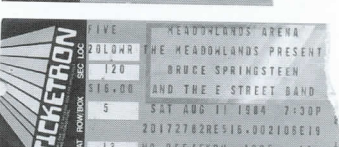
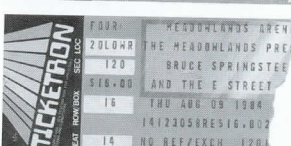
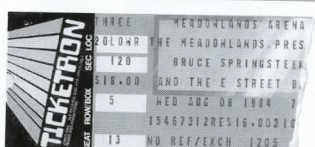
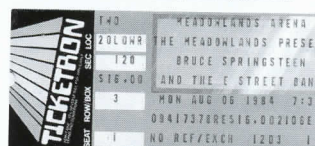
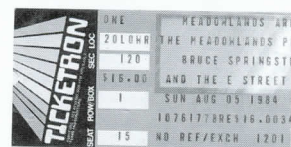
The 1984 Meadowlands shows were a much different experience than the 1981 shows. During the *River* tour there had been several previous shows in the area, and the album had been out for almost a year when the band hit New Jer-

sey in 1981. In 1984, there were only a handful of stops on the tour before New Jersey, and those were mostly in the Midwest. For most of the fans this would be their first chance to see the band since the 1980-81 tour and their first opportunity to hear the material from the two-month-old *Born in the U.S.A.* played live. There was also the material from *Nebraska*, which was being played live for the first time. And there were personnel changes in the E Street Band. Miami Steve Van Zandt had left the band and was replaced by Nils Lofgren. Patti Scialfa had also joined the band. The anticipation for the Meadowlands stand grew as the album climbed the charts. And of course, the inevitable had happened: Bruce was a huge international star.

The opening show on August 5 was like nothing ever before experienced at a Bruce Springsteen concert. It was a complete media circus. Every television station in town had a reporter on the scene with live coverage of anything they could find—some fans had their tailgate parties on live television. Just about every radio station in the area had a van in the parking lot giving away something. When the band hit the stage the roar from the crowd was no less deafening than it was in 1981. The band simply played louder. The first strains of "Born in the U.S.A." were alarming in the sheer power it took to be heard over the crowd. Maybe Max Weinberg was playing harder, but the equipment had improved since the last tour as well.

Over the course of the ten shows Bruce made a conscious effort to play as many different songs as possible for the many repeat members of the audience. The following night, August 6, featured eleven songs not played at the opener; "Trapped" from this second show would become the official live version, issued on USA for Africa's *We Are the World*. Collectively the ten shows saw the band play more than 50 different songs. On August 9, J.T. Bowen (the lead singer for Clarence Clemons' Red Bank Rockers) turned up for "A Woman's Got the Power." There were other guests too. On August 11, the Who's John Entwistle played on "Twist and Shout" and "Do You Love Me?" Southside Johnny sang on those two songs the following night. The highlight of the run, though, came on closing night, August 20. Miami Steve (Little Steven by this point) rejoined the band for the first encore. It was an emotional moment as Bruce and Steve shared the microphone on "Two Hearts," but that moment was quickly forgotten as the next song began. Bruce and Steve performed an incredibly soulful duet on Dobie Gray's 1973 hit "Drift Away," with the Miami Horns sitting in as well. It was certainly the highlight of the ten shows. It might have even been the highlight of the entire tour. The closing show also took full advantage of the horns on "Tenth Avenue Freeze-out," for a version that would be one of many Meadowlands performances later captured on the *Live/1975-85* box set.

The success of *Born in the U.S.A.* and the sheer demand for tickets made it clear that New Jersey hadn't seen the last of Bruce on this tour. The band spent the rest of 1984 touring the United States and in 1985 moved on to Australia, Japan and Europe. They came home in the summer of 1985 and took one more trip around the country. This time there would be a major difference: Bruce would finally make the move to stadiums. Four shows at the 70,000-seat Giants Stadium, starting on August 18, would allow many more people to see the show. It still wasn't enough. Ticketron and Teletron again broke all sales records. Phone systems crashed and people waited in line for days. It appeared to many fans that the tickets sold out way too quickly and that the best seats hadn't been made available. Allegations of improprieties appeared in the media. Most focused on Ticketron. Scalpers had plenty of tickets—and very good ones, at that. Politicians promised investigations and crackdowns on scalping. Of course, nothing came of these promises and tickets remained scarce.



12	THE MEADOWLANDS PRESENTS
12	BRUCE SPRINGSTEEN
12	AND THE E STREET BAND
12	WED AUG 27 1985
12	117.50 NO EXCH TAXES INCL
12	40 12 6 40 2423832

103	GIANTS STADIUM
103	THE MEADOWLANDS PRESENTS
103	BRUCE SPRINGSTEEN
103	AND THE E STREET BAND
103	FRI AUG 30 1985 7:00PM
103	117.50 NO EXCH TAXES INCLUDED
103	17 103 15 17 316832749517

13	THE MEADOWLANDS PRESENTS
13	BRUCE SPRINGSTEEN
13	AND THE E STREET BAND
13	GIANTS STADIUM
13	EAST RUTHERFORD N.J.
13	FRI AUG 30 1985 7:00PM
13	117.50 NO EXCH TAXES INCLUDED
13	15 13 17 15 17 17.50

14	THE MEADOWLANDS PRESENTS
14	BRUCE SPRINGSTEEN
14	AND THE E STREET BAND
14	GIANTS STADIUM
14	EAST RUTHERFORD N.J.
14	SAT AUG 31 1985 7:00PM
14	117.50 NO EXCH TAXES INCLUDED
14	14 14 6 14 17.50

17	THE MEADOWLANDS PRESENTS
17	BRUCE SPRINGSTEEN
17	AND THE E STREET BAND
17	GIANTS STADIUM
17	EAST RUTHERFORD N.J.
17	FRI AUG 30 1985 7:00PM
17	117.50 NO EXCH TAXES INCLUDED
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17	THE MEADOWLANDS PRESENTS
17	BRUCE SPRINGSTEEN
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17	SAT AUG 31 1985 7:00PM
17	117.50 NO EXCH TAXES INCLUDED
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17	117.50 NO EXCH TAXES INCLUDED
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17	14 17 6 14 17.50

Springsteen's organization moved quickly, and two shows were hastily added, on dates originally planned for shows in Boston that fell through. Leaving nothing to chance, tickets were not sold through Ticketron for the additional shows. A new company called Ticketmaster would sell these tickets, a sale that was instrumental in the eventual demise of Ticketron and the rise of Ticketmaster. Ticketmaster eventually absorbed its competitor and would soon monopolize the ticket-selling industry. The additional 140,000 tickets decreased the scalper market to a degree, but reports of good seats selling for \$200 were common.

For Springsteen fans getting tickets was always an adventure, so this was nothing new. What was new, however, was the show. And the changes were not necessarily for the better. The expanded size of the venue posed new challenges for both the performers and the audience. Some material simply wouldn't work. The focus was on the louder rock numbers, and the nightly variation in the set was minimized. The Giants Stadium shows had a few more surprises than most other stadium shows, but many fans were still disappointed. The band was in fine form and played remarkably well, but the distance was difficult for many people to overcome.

The composition of the audience changed, too. With the stadium tour and an album still at the top of the charts, Bruce was expanding his audience beyond the hardcore fanatics who usually made up a Meadowlands audience. At the arena shows a year earlier and in 1981 there would hardly be any people out of their seats at any point in the show. But at Giants Stadium, thousands of people could be seen moving through the aisles during the *Nebraska* songs, or heading for the exits before the show was over. For many ticket buyers, a Bruce Springsteen concert was simply a big event that they wanted to be a part of. Disrespectful fans would become a familiar problem on subsequent tours.

In spite of all of the negatives, the six Giants Stadium shows had some wonderful moments. "Seeds," a brand new song, was played at all six shows. Little Steven guested twice. The August 30 show was rained out, after most of the crowd had already filled the parking lot. It was rescheduled for September 1 and ended with the only summer performance ever of "Santa Claus is Comin' to Town." None of the 70,000 in attendance seemed to care that there were 115 shopping days until Christmas.



BRUCE'S NEXT VISIT TO THE Meadowlands wouldn't happen for another seven years. Unbelievably, the *Tunnel of Love* tour of 1988 skipped New Jersey entirely. There were seven area shows—five at Madison Square Garden and two at Nassau Coliseum—but it seemed the available dates at the Meadowlands Arena simply didn't match up well with the tour itinerary.

The next time Bruce would play at the Meadowlands there would be even more significant changes than there were in 1985.

Back then, fans were concerned about the loss of intimacy in Giants Stadium. In 1992, they were more concerned about the loss of the E Street Band.

The announcement of Bruce's first tour without the E Street Band had many people wondering how well tickets would sell. The ticket demand was not as high with the new band and the promise of a show devoted mostly to material from the new *Human Touch* and *Lucky Town* albums, but any time Bruce Springsteen performs in New Jersey it becomes a major event. The initial announcement of Meadowlands Arena dates was for five shows, with more to be added on an as-needed basis. When the dust settled there were eleven shows starting on July 23, and there easily could have been several more sellouts.

The Meadowlands run would be the big test for the new band. They had only played 15 shows in Europe before the American tour began in New Jersey. Bruce's desire to vary the set list each night had a wonderful effect on his new band. They learned new songs during each day's soundcheck and wound up playing more different songs (nearly 60, all told) over the eleven nights than the E Street Band did during the ten shows in 1984. A case could be made that the band evolved into Bruce's band during these shows. Bruce's confidence in the band grew as well. Sometimes it seemed that it grew too quickly: when he called for "Darlington County" on July 28, he and E Street holdover Roy Bittan appeared to be the only musicians onstage who'd played it before.

After the Meadowlands run was over, Bruce told a *Boston Globe* reporter, "We just played New Jersey for eleven nights and I was pulling out everything I could. There's a basic structure to the set, but I want

TEN GREATEST MEADOWLANDS MOMENTS

HAUG24	121	20	1	K-TYPE
10.50	LOWER SECTION	70.00		
CA 12X				
MEAD310				
11 JUN 93	THUR JUNE 24 1993 7:30PM			

1. Drift Away (8/20/84)

Bruce and Steve came up with the perfect song for Steve's return and made it more perfect with the addition of a new verse. If ever a live performance begged to be released, this is it.

2. New York City Serenade (8/11/99)

Putting aside the obvious surprise element of hearing a song that hadn't been played in 24 years, it was an incredibly moving performance. It would qualify as a great moment simply because it was played, but it also happened to have been played perfectly. Hey, there were members of the *band* that had never seen this one performed live.

3. Santa Claus is Comin' to Town (9/1/85)

This makes the list just because of the pure fun it was for the band and the audience. "It may be a little early for this one..." One of the few truly spontaneous moments of the stadium tour.

4. Born to Run (7/2/81)

The grandest of openings for the Meadowlands Arena. Was this really happening in New Jersey?

5. Tenth Avenue Freeze-out (6/24/93)

Clarence Clemons never heard such a welcome, before or since—and on a night when the 1992-93 band gave what was probably their finest performance. A strange moment for fans who pined for the E Street Band.

6. Back in Your Arms (8/4/99)

Sometimes we forget just what a great singer Bruce is. Hard to believe this isn't played more often. Some in the audience wept.

7. All the Way Home (7/30/92)

It's always fun to hear Bruce sing the songs he gave away, but this performance makes the case that he should have kept this one.

8. Jersey Girl (7/2/81)

It really hasn't been played all that often—17 times at the Meadowlands and a couple of other times elsewhere—but the first time was particularly special.

9. Rosalita (Come Out Tonight) (8/12/99)

Even the most hard-hearted "aficionados" were up on their feet singing their heads off. You didn't need to be one of the sign-wavers to get a tremendous kick out of this.

10. Trapped (7/5/81)

The boys came home from Europe with a few new tricks up their sleeves. Being in the first U.S. audience to hear this was unforgettable.

enough room in it so it doesn't get embalmed. I want to keep it exciting for the musicians and myself." Among the many highlights was the July 30 performance of "All the Way Home," a song he gave to Southside Johnny. It was played again on August 7 as a duet with Southside himself. Many of the new songs were played for the first time, and many old favorites returned to the set after long absences.

By the final show Bruce's pride in the band was obvious. During the final night's encores—which also featured a guest appearance by Little Steven—Bruce spoke to the band: "By the power vested in me I declare you all honorary New Jerseyans." The worst-kept secret in the arena that evening was the fact that "Rosalita" had been worked on at the soundcheck. But when they started to play it, the crowd response was comparable to the loudest reception the E Street Band had ever heard.

Nearly a year later, as the tour was winding down, two benefit shows were announced. The first would be at the Meadowlands Arena on June 24, 1993, billed as "A Concert to Fight Hunger." Tickets were put on sale with a relatively low-key announcement and were sold at the same time as the tickets for the other benefit, "The Concert for the Kristen Ann Carr Fund," which was held at Madison Square Garden on June 26. These would be the final two shows of the 1992-93 tour. Both shows sold out in about an hour.

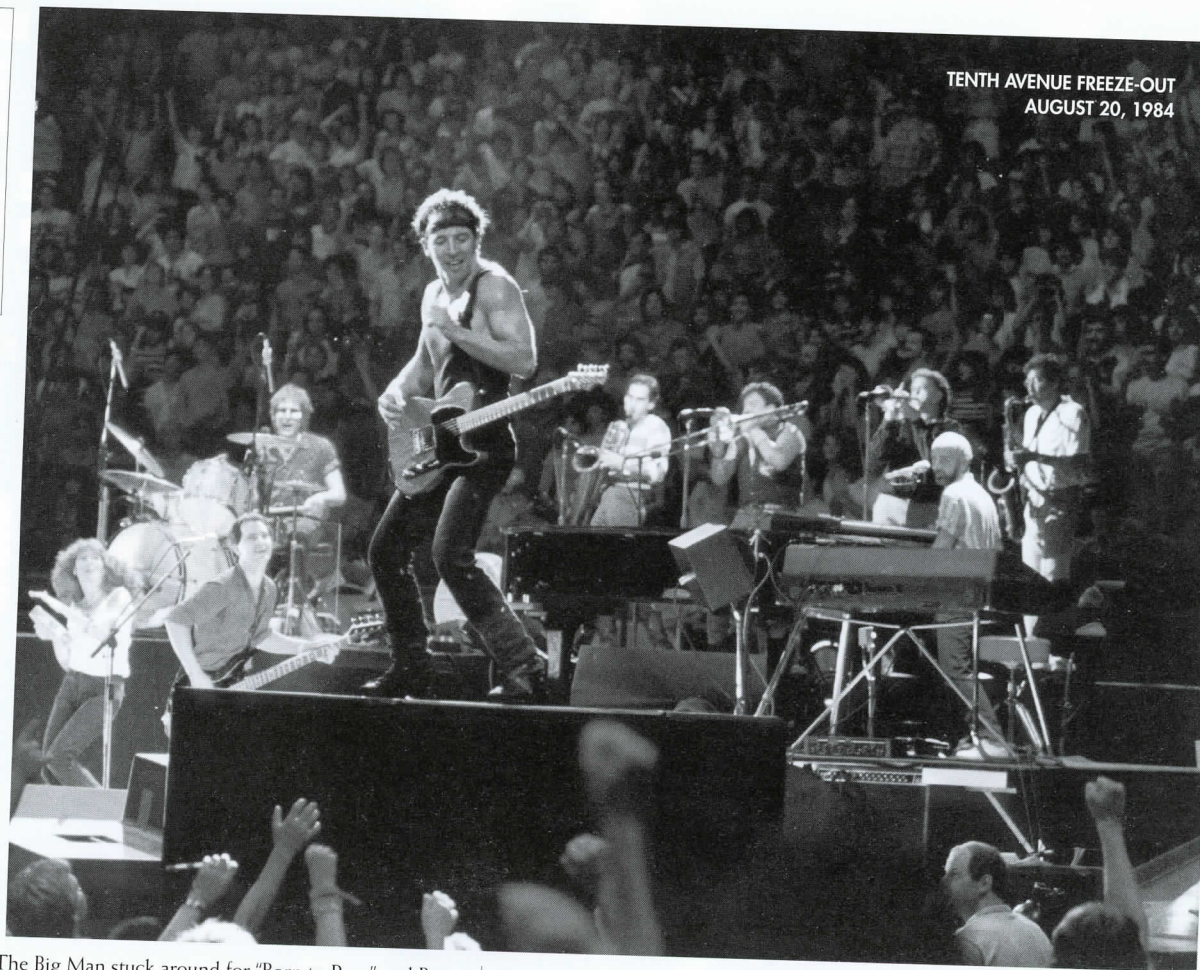
For their penultimate performance, the '92-93 band returned to the Meadowlands as a confident and seasoned unit. The show featured

BRUCE SPRINGSTEEN
A CONCERT TO FIGHT HUNGER

COMMUNITY FOODBANK
OF NEW JERSEY
FOOD & HUNGER HOTLINE
WORLD HUNGER YEAR

June 24, 1993

many special guests, including Clarence Clemons, Max Weinberg, Little Steven, Joe Ely, and Southside Johnny. The Miami Horns also pitched in. The show that night was filled with rarely played songs and spectacular performances of the standards, but the finest moments came near the end. Steven, Southside and the Miami Horns joined Bruce for a rare performance of "It's Been a Long Time" that led right into "Tenth Avenue Freeze-out." Perhaps the loudest roar ever heard in the arena came when Clarence strolled out right on cue as Bruce sang, "They made that change uptown and the Big Man joined the band." The Big Man stuck around for "Born to Run," and Bruce grinned as he stuck his microphone into the saxophone during Clarence's solo. For all they knew, that was as close to an E Street Band reunion as they would get.



TENTH AVENUE FREEZE-OUT
AUGUST 20, 1984

MARK HERSLEY PHOTO

MORE THAN SIX YEARS WOULD PASS BEFORE Bruce Springsteen would return to the Meadowlands. In the interim there was a brief E Street Band reunion and a lengthy solo acoustic tour. Neither resulted in a Meadowlands performance. It would take a more permanent E Street Band reunion—this year's "rebirth and rededication"—to bring Bruce back to his home arena.

The 1999 E Street Band tour resulted in the most anticipated homecoming concerts ever. As had become the custom around the country in the years preceding Bruce's 1999 tour, the Meadowlands Arena had sold its name to a corporate sponsor. It was now the Continental Airlines Arena—officially, anyway. Most fans still call it the Meadowlands.

With the announcement of the tour at the end of 1998, rumors of a Meadowlands on-sale date began immediately, and persisted for months. Tickets finally went on sale on May 22, and the announced five shows soon became ten. Before the day was over the ten became fifteen. More than 300,000 tickets were sold and, as usual, more shows could have easily sold out. With internet sales now a big part of the situation many tickets were sold overseas. During previous tours, fans from all over the world had made the pilgrimage to New Jersey to see Bruce on his home turf, but 1999 saw them arrive in record numbers from the UK, Australia, Norway, Italy, Spain—the list goes on.

Once again, New Jersey would be the first stop on the American tour. The 15 concerts were spread out over the better part of a month, and the Meadowlands became the summer destination spot. The afternoon of each concert, many fans took time out from their parking lot barbecues and sought out the best spot to hear the soundcheck, which would provide some clues as to what the surprises would be. With such a large body of work to draw from, nothing was out of the question. With so many shows and so many songs—67 different songs were eventually played over the run—it became easy to get caught up in the setlist hysteria. But more important was the fact that the band had never sounded better. Having both Steve and Nils in the band made for a great multiple guitar sound and also allowed for some interesting arrangements and new instrumentation. Nils played pedal steel on a few songs and Steve's mandolin and twelve-string work were fea-

tured prominently. Danny Federici's accordion was also used much more than in the past. The shows had a fast pace: there was no intermission, and Bruce barely spoke to the audience apart from the band introductions during "Tenth Avenue Freeze-out," the customary rap during "Light of Day" and the introduction to "Freehold." For the most part it was a month-long love-fest. The only sour note was struck by a group of fans brandishing signs requesting "Rosalita." Clearly annoyed, Bruce scolded them a couple of times. Once it was, "We ain't gonna play that fucker." And another time, "Put them fuckin' signs away." It wasn't as serious as the firecracker incidents in 1981, but he made his feelings clear.

On August 12, after "Land of Hope and Dreams," usually the final song of the show, Bruce addressed the closing-night crowd. "These have been some very special nights for us. It's been a great gift being able to stand up here and to make this music come alive and to look out into your faces. Thank you. This has been a rebirth and a rededication of our band and of our commitment to serve you. Which we'll try to continue to do as good as we can." Stepping back for a moment and stroking his chin, as if thinking, he continued. "Now let me see. How can I say thanks?" The crowd goes wild. They know a way. Bruce: "I know there's a way. I'm sure there's a way." The crowd volume reaches a deafening level. Bruce: "I haven't seen any of those stupid signs. So, maybe just once." He shouted to the band, "Let's carry on!" and "Rosalita" finally came out. When the break came Bruce quickly introduced the band for the second time that evening but this time he acknowledged his additional 20,000 vocalists by introducing "the great state of New Jersey."

For a large segment of the audience it was the greatest moment possible at a Springsteen concert in 1999. For the fans that Bruce referred to as the "aficionados" when he introduced "Frankie" on August 9, it was a lot of fun—but it wasn't such a big deal. After all, for some it was merely the 18th time they'd seen Bruce play "Rosalita" during his 49 concerts at the Meadowlands.

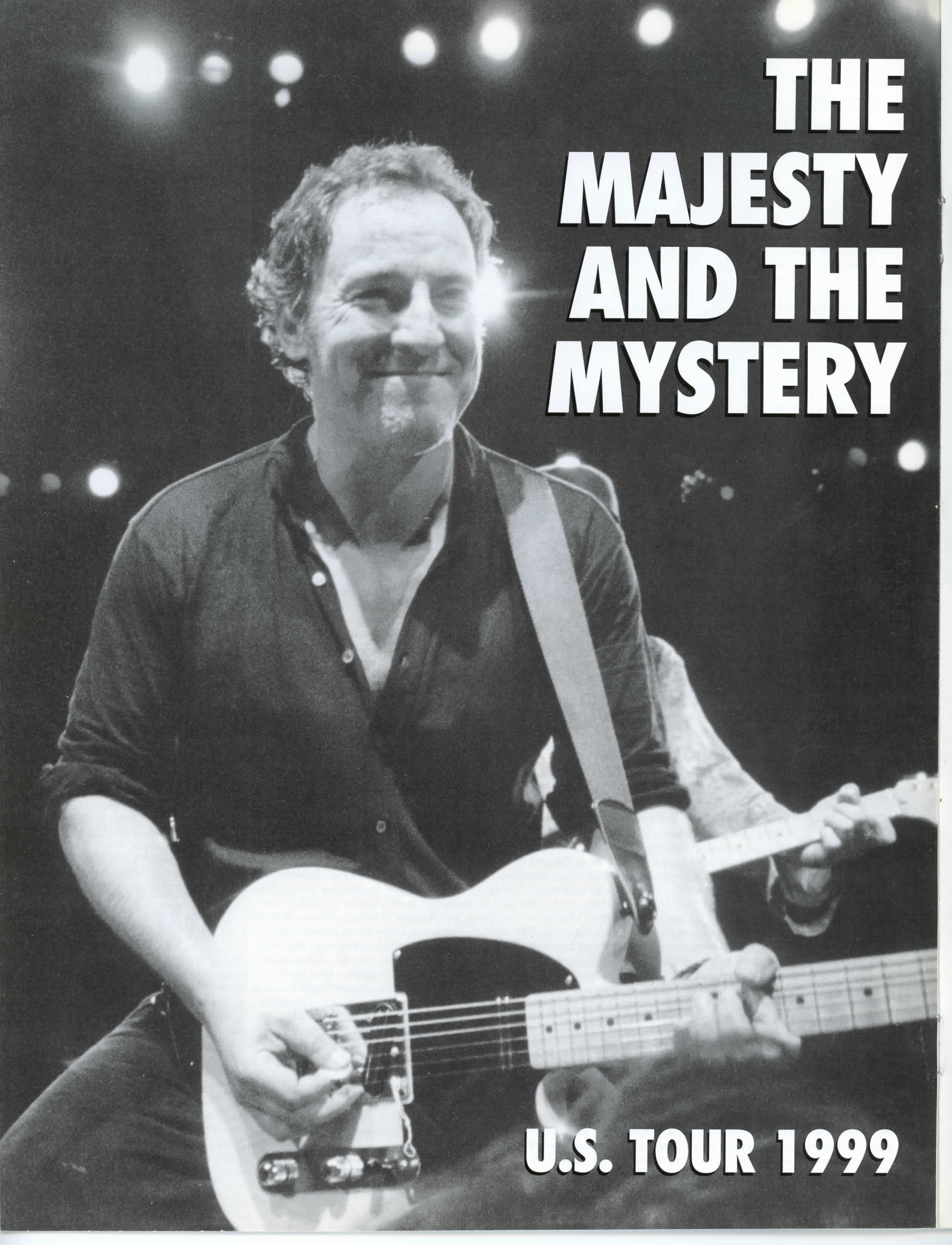
Robert Bader has seen all 49.

THE MEADOWLANDS TOP TEN

Out of 49 concerts since 1981, the 10 most frequently played songs at the Meadowlands:

1. Born to Run /49
2. Thunder Road /48
3. Badlands /48
4. Hungry Heart /42
5. Out in the Street /36
6. Prove It All Night /33
7. Bobby Jean /31
8. The Promised Land /28
9. Born in the U.S.A. /28
10. Glory Days /28



A black and white photograph of a man with curly hair, smiling and playing a white electric guitar. He is wearing a dark, long-sleeved button-down shirt. The background is dark with several bright, out-of-focus stage lights. In the bottom right corner, there is text.

THE MAJESTY AND THE MYSTERY

U.S. TOUR 1999

BRUCE SPRINGSTEEN & THE E STREET BAND



lington County/Factory/Point Blank/ Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day//Freehold/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

7/24 NOTES: Steve Van Zandt appears on stage carrying his cocker spaniel, Jake. The tour premiere of a rearranged full-band "Point Blank." "Thunder Road" is dedicated to a couple in the front row in full wedding attire. In the crowd: Van Zandt's fellow cast and crew members of "The Sopranos."

ONE MORE SATURDAY NIGHT: A shorter show, but consistently excellent. Tonight's ticket should have read "Steve Van Zandt featuring Bruce Springsteen and the E Street Band." This show belongs to Steve, heart and

soul of the E Street Band. Witness his gorgeous baritone guitar work on the smoldering "Point Blank." It walked right out of 1981, bringing back the emotional anchor that this song longed for in its *Born in the U.S.A.* tour arrangement. The rest of the show seemed more like a "rock show" than others have. Was it the energy? The amped-up "Atlantic City"? Steve's dog? Maybe the Sopranos threatened to kick Silvio's ass. Who knows? —Jonathan B. Pont

JULY 26 EAST RUTHERFORD / NIGHT 5

7/26 SETLIST: My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Mansion on the Hill/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/She's the One/The Ghost of Tom Joad/Racing in the Street/Light of Day//Freehold/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

7/26 NOTES: "Racing in the Street" reappears, played only once this year so far, in Paris. "Candy's Room" is listed on the setlist but not played. In the crowd: Paul Molitor; New Jersey governor Christie Todd Whitman; Alfonse D'Amato, George and Libby Pataki, in the Gubernatorial box.

ON THE PROWL: Tonight's highlight is "Racing in the Street," displaying the great talent of the E Street Band. "She's the One" was performed well, but it really only came together after the bridge, and unfortunately there was no magic between the Boss and the Big Man tonight. Clarence did prowling the stage with his maracas toward the song's end, inviting the legendary wild interplay between himself and Springsteen. Sadly, Bruce failed to go there, simply smiling at Clarence. —Luis Moreno

JULY 27 EAST RUTHERFORD / NIGHT 6

7/27 SETLIST: I Wanna Be With You/The Promised Land/Two Hearts/Darlington County/Candy's Room/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Ave Freeze-out/Where the Bands Are/Because the Night/The Ghost of Tom Joad/Backstreets/Light of Day//Bobby Jean/Hungry



Heart/Born to Run// Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

7/27 NOTES: The tour premiere of "Candy's Room," last performed nearly 15 years before, and the return of "Because the Night." For the first time this stand, "Freehold" drops out of the set. In the crowd: John Sayles, Sylvester Stallone.

LIGHTS OUT TONIGHT: "Candy's Room" followed "Darlington County," and both got tonight's audience in a frenzy! Springsteen poured his soul into "Because the Night." The show was going so well you would never have guessed that anything could possibly go wrong... But during Bruce's routine sermon in "Light of Day," tonight's most plugged-in rock 'n' roll band became unplugged.

The power outage took everyone by surprise. Suddenly, Bruce's face began to warp on the video screens and all the lights and sound began to fade away. The blackout lasted only seconds, but the damage to his momentum was obvious. Seeming surprised and a bit nervous, Bruce continued where he left off, all the while smiling and looking at his bandmates in disbelief. He scrapped "Freehold" (which was on the setlist), maybe fearing his TelePrompTer would fail him, and the rest of the encores were routine at best. The unexpected used to make for the best and most memorable moments at Springsteen concerts—now they only seem to hamper them. With six shows now under a Mercury retrograde period, it's a wonder he's only had this clunker to deal with. But Bruce turns in a C+ at best. —Luis Moreno

JULY 29 EAST RUTHERFORD / NIGHT 7

7/29 SOUNDHECK: Includes "Give the Girl a Kiss" and "Red Headed Woman."

7/29 SETLIST: The Ties That Bind/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Rendezvous/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Red Headed Woman/Give the Girl a Kiss/Working on the Highway/The Ghost of Tom Joad/Backstreets/Light of Day//Freehold/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

TED TUCKER PHOTO



My Love
Promised Land
20's
Darkness
Darlington
Mansion
River
Youngstown
Murder Inc.
Badlands
Out in the Street
10th Ave

Where the Bands Are
Working...
Ghosts
Sopranos
Badlands
Light of Day
Freehold
Sound of a Heart
Hungry Heart
Born to Run
Candy's Room
H.A. Fall/Land

1. I Wanna Be
2. Promised Land
3. 20's
4. Trapped
5. Darlington
6. Factory
7. River
8. Youngstown
9. Murder
10. Badlands
11. OOB
12. 10th Ave
13. Coors Ends/Strong Sound of Hope

14. Working...
15. Ghost
16. Sun/Glad
17. Light of Day
18. Freehold
19. Sound of a Heart
20. Hungry Heart
21. Bobby Jean
22. Born to Run
23. L.A. Rd
24. Fall Behind
25. Candy's Room
26. H.A. Fall/Land

My Love
Promised Land
20's
Spin
Rendezvous
Mansion
Jungleland
Youngstown
Murder
Badlands
OOB
10th Ave

She's Alone/You Can Look
Working on the Highway
Ghosts
Badlands/Freehold
Candy's Room
Freehold
Hungry Heart
Bobby Jean
Born to Run
L.A. Rd
Fall
Land

I Wanna Be
Promised Land
20's
Atlantic City
Darlington County
Factory
Point Blank
Youngstown
Murder
Badlands
OOB
10th Ave

You Can Look
Working on the Highway
Ghosts
Sun/Glad
Light of Day
Freehold
Hungry Heart
Born to Run
L.A. Rd
Fall
Land

My Love
Promised Land
20's
Darkness
Candy's Room
Mansion
River
Youngstown
Murder
Badlands
OOB
10th Ave

Where the Bands Are
Working...
Ghosts
Sopranos
Badlands
Light of Day
Freehold
Sound of a Heart
Hungry Heart
Born to Run
Candy's Room
H.A. Fall/Land

CAN'T FORSAKE THE TIES: Seeing "The Ties That Bind" was unbelievable, especially as the opener. What a great song—too bad 95 percent of the crowd doesn't know it or appreciate it. Bruce asked people not to go for beers right before he started "Factory." It helped a little, since at the other shows it's been as if somebody yells "Fire!" and everybody heads for the exits! —*Frank Kophamel*

8/1 SETLIST: Backstreets/The Ties That Bind/Prove It All Night/Two Hearts/Trapped/

WHAT ABOUT "REAL MAN"?: "Trouble River" redeemed the excess of the previous song, with the E Streeters finally sinking their teeth into something from Bruce's "solo" work—something I was hoping for more of on this tour. I hope that Bruce doesn't wipe the

No Surrender	10th
prave in	(For you)
200's	warrior
Darkness	Pale... Arms
Darling Ben	Backsides
Face & Y	Cigars
Brave / Irony	Baby / Tumor
Youngs Ben	Ben's Ben
Murder	La Re!
Bad	Fall
Over	Land...



slate clean of his '90s body of work—imagine “Better Days” and “Roll of the Dice” with the E Streeters. It’s amazing that on Bruce’s home turf, the slower passages of the performance are met with such indifference. After the initial onslaught of rockers, people in the crowd talk and holler through songs, walk the concourses, flip out their cell phones, use the bathrooms, go for a soda, etc. It seems that they want Bruce’s name and face plastered all over their T-shirts, hats, keychains and coffee mugs, but they really have no interest in what he has to say in the artistic sense. —Robert Watson

AUGUST 2 EAST RUTHERFORD / NIGHT 9

8/2 SETLIST: Take 'Em As They Come/The Promised Land/Two Hearts/Prove It All Night/Some-thing in the Night/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/Meeting Across the River/Jungleland/Light of Day//This Hard Land/Hungry Heart/Born to Run//Thun-

der Road/If I Should Fall Behind/Land of Hope and Dreams
8/2 NOTES: A particularly short show, at 2:25, opens with the rare “Take ‘Em As They Come,” and “Something in the Night” has its tour premiere. An outstanding “Tenth Avenue Freeze-out” adds a brand-new rap and incorporates “Take Me to the River” for the first time. In the crowd: Southside Johnny.
SAY, SAY, SAY IT AGAIN: Even regulars were standing open-mouthed after the “Freeze-out.” The band absolutely nailed it. It carried over into “Working on the Highway” so much that Bruce’s enthusiasm cost the audience a song. On his handwritten list, he had the option to do “The Ghost of Tom Joad,” but he went so hard on his acoustic guitar during “Working,” two strings broke. He flung the guitar to Kevin Buell to fix it, but evidently it couldn’t be strung in time and Bruce cued Roy to go into “Meeting.” —Dave O’Leary

AUGUST 4 EAST RUTHERFORD / NIGHT 10

8/4 SETLIST: No Surrender/Prove It All Night/Two Hearts/Darkness on the Edge of

Town/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/For You/Working on the Highway/Back in Your Arms/Backstreets/Light of Day//Ramrod/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams
8/4 NOTES: The first performance of “No Surrender” on this tour, featuring the full E Street Band, kicks off the show. Two more tour debuts: “For You,” and the world premiere of “Back in Your Arms.” The latter brings one of the few stories on this tour.
CHRISTIC REVISITED: Tonight was a rocker! Kicking off with “No Surrender” got things really jumping. The highlight was “Back in Your Arms.” This song reminded me of my experience with “Real World” in November 1990, when I attended the Christic Institute Benefit performances. I was overwhelmed with the raw emotion of the number as it recalled a momentous time in my life that forever changed me. I’m left awe-struck. —Luis Moreno

8/2 SETLIST: Take 'Em As They Come/The Promised Land/Two Hearts/Prove It All Night/Some-thing in the Night/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/Meeting Across the River/Jungleland/Light of Day//This Hard Land/Hungry Heart/Born to Run//Thun-

AUGUST 6 EAST RUTHERFORD / NIGHT 11

8/6 SETLIST: Adam Raised a Cain/The Promised Land/Two Hearts/Prove It All Night/Be True/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Sherry Darling/Working on the Highway/The Ghost of Tom Joad/Racing in the Street/Light of Day/Cadillac Ranch/Bobby Jean/Born to Run/If I Should Fall Behind/Land of Hope and Dreams/Thunder Road

8/6 NOTES: Two more tour debuts, including "Adam Raised a Cain" as the opener and "Be True." For the first time on this tour, "Land of Hope and Dreams" does not close the show, instead swapping places with "Thunder Road."

LIKE A BIG 'OL DINOSAUR: Kicking the show off with "Adam" injected an immediate dose of power and adrenaline that carried through the entire show. While the shows are now a bit shorter than earlier in the Jersey stand, the intensity and passion were at a fever pitch. Adding "Cadillac Ranch" gave the show a shot of energy and brought the house down. A solid show from start to finish and felt a bit on the fly, as Bruce changed the order of the songs from his handwritten setlist — *Jim Turano*

BUT WAIT, THERE'S MORE: Bruce shocks us all by following "Land of Hope and Dreams" with tonight's highlight, "Thunder Road." I still can't get over seeing him whip out his harmonica and blow the opening notes to this number. Several people came shamefully running back into the arena, just when they thought it was over.... The closing notes of this fantastic song seemed to go on forever, as Bruce and Clarence stood at center stage. —*Luis Moreno*

AUGUST 7 EAST RUTHERFORD / NIGHT 12

8/7 SETLIST: Don't Look Back/The Ties That Bind/Prove It All Night/Two Hearts/Something in the Night/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Janey, Don't You Lose Heart/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day/Bobby Jean/Born to Run/Thunder Road/If I

Should Fall Behind/Land of Hope and Dreams
8/7 NOTES: Yet another two tour debuts: opener "Don't Look Back" and "Janey, Don't You Lose Heart."

HOLY SHIT!: By now, we were "expecting something unexpected" to open the shows, and we certainly got it with a towering version of "Don't Look Back." While it evoked that "holy shit" reaction among diehards, the fact that so few people in the arena knew it made it less than a perfect show opener. The setlist was awesome from a diehard fan's point of view, but with so many obscure songs, Bruce distanced himself from the bulk of the audience, who did more than the normal scurrying around for beer, refreshments and restrooms. The audience was disappointingly tame and unenthused compared to all the other shows I saw. So from a "concert experience" point of view, the show was my least favorite. That said, it was a huge treat to hear all the surprises played to such musical perfection. A year ago I honestly never would have dreamed that I would hear "Don't Look Back," "Something in the Night," "Point Blank," "Janey, Don't You Lose Heart" and "Meeting Across the River" all in one show with the E Street Band in Jersey. —*Magnus Lauglo*

AUGUST 9 EAST RUTHERFORD / NIGHT 13

8/9 SETLIST: Darkness on the Edge of Town/The Ties That Bind/Prove It All Night/Two Hearts/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Frankie/Working on the Highway/The Ghost of Tom Joad/Backstreets/Light of Day/Spirit in the Night/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

8/9 NOTES: The tour debut of "Frankie," its first performance since the spring of 1976. Amazingly, "New York City Serenade" is on the setlist, though it is not played. The rarely heard "Spirit in the Night" features guest Steve Eitelberg, Bruce's "personal haberdasher," on congas. In the crowd: Conan O'Brien.

FRANKIE WHO?: Bruce introduced "Frankie" by saying, "This one's for the aficionados out there"—a great version, and a total surprise! Many people took a break and walked out—I was shocked! —*Steven Gelobter*

HERE COME THE REGULARS

Songs performed every night on the first U.S. leg

Two Hearts • Youngstown
Murder Incorporated • Badlands
Tenth Avenue Freeze-out
Light of Day • Born to Run
Thunder Road
If I Should Fall Behind
Land of Hope and Dreams

AUGUST 11 EAST RUTHERFORD / NIGHT 14

8/11 SETLIST: Night/Prove It All Night/Two Hearts/The Promised Land/Trapped/Downbound Train/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/She's the One/The Ghost of Tom Joad/New York City Serenade/Light of Day/Freehold/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Sandy

8/11 NOTES: Three tour premieres include "Night," which opens a show for the first time since the *River* tour, and closer "Sandy." The tour premiere of the long-lost "New York City Serenade" features Garry on stand-up bass. Other rarities include "Trapped," "Downbound Train," "She's the One," "Independence Day" and "Freehold." No songs from *Tracks* or *18 Tracks*. In the crowd: Liam Neeson and Natasha Richardson.

IT'LL BE TONIGHT: I had been hoping for "Night" to open the show, and from the first blast of Bruce's chords and Clarence's sax, I knew we were in for a real treat. I always loved it as an opener. I had been told that "New York City Serenade" was on the set list a couple nights ago, so I was thinking about it when Bruce said he was going to play one from a long time ago. When it became recognizable, the real fans in the crowd went wild. Bruce did such a great job on it.

In 1992 when Bruce played 11 nights at the Meadowlands, I remember the setlists to the last two shows were incredible. Everyone was so loud through the encores that I really felt

Adam
Promised Land
2H's
Prove It
Be True
Something...N.Y.C.
Easy
Youngstown
Murder
Bad
O.U.T.
10th

Brilliant/Roadie
Deja Vu/Roadie
Working
Ghost
Racing
Cigs
Sherry Darling
Bobby Jean
BARK
Fall
Cand
Ch. Rd.

Don't Look Back 10th
Ties That Bind
Prove It
2H's
Something...Night
Factory
Paradise
Youngstown
Murder
Bad
O.U.T.

Janey...
Working
Machine
Jungle
Cigs
Bobby
Born to Run
Sherry
Fall
Cand...
Ch. Rd.

Darkness
Ties That Bind
Prove It
2H's
Trapped
Factory
River
Youngstown
Murder
Badlands
O.U.T.
10th
Frankie

Working
Tempest
N.Y.C. Serenade
Cigs
Spirit in the Night
Bobby Jean
Born to Run
Ch. Rd.
Fall
Cand...

Night
Promised Land
2H's
Prove It
Trapped
Factory
Independence Day
Youngstown
Murder
Bad
O.U.T.
10th

Working
She's the One
Ghost
Cigs
Freehold
Bobby Jean
BARK
Ch. Rd.
Sandy
Land...

Sandy
Ties
Prove It
2H's
Darkness
Factory
Point Blank
Youngstown
Murder
Badlands
O.U.T.
10th

Where the Birds
Working...
Ghost
Machine
Jungle
Light
Hungry
Born to Run
Ch. Rd.
Fall
Land
Bossy

the night would not end with "Land of Hope and Dreams." As Bruce ended the song, I could see that he was playing around with his guitar, so when he stepped back to the mic and said, "We have one more for you," the crowd exploded and Bruce just stood there and laughed before going into "Sandy." This was one of those magical nights. —Steven Gelobter

NEW YORK, NEW YORK: Without question, "New York City Serenade" was the highlight of all high-lights throughout the past 14 performances I've seen. Though "Sandy" was quite a treat at the ending of a phenomenal show, in no way could it compare to the raw talent that Bruce and the E Street Band displayed with "New York City Serenade." Sensational and breathtaking are the only words I can use to describe it. They obviously went out on a limb with this one and brought a new flavor and vibration to an already fantastic song. —Luis Moreno

AUGUST 12 EAST RUTHERFORD / NIGHT 15

8/12 SOUNDCHECK: Includes "Jersey Girl" and "Rosalita."
8/12 SETLIST: Jersey Girl/The Ties That Bind/Prove It All Night/Two Hearts/Darkness/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Rosalita

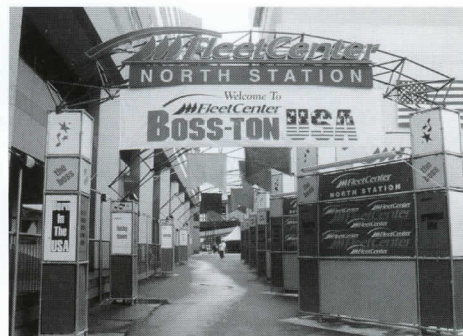
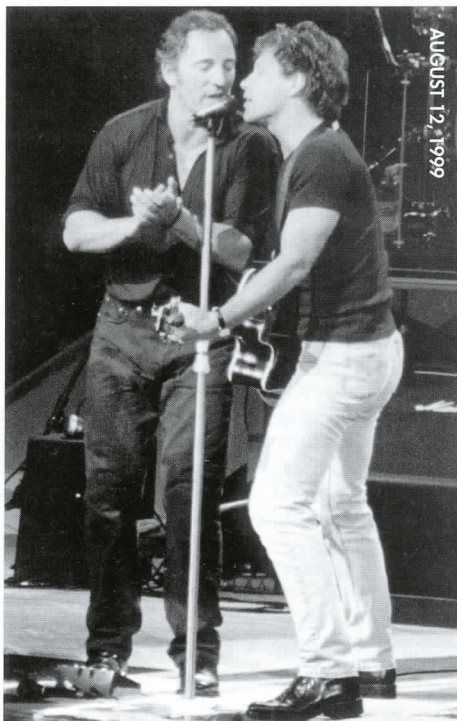
8/12 NOTES: "This is the last dance!" Bruce says as he takes the stage. Two more tour premieres for the closing show of the Jersey stand: "Jersey Girl" to open and, finally, "Rosalita" to close. Soozie Tyrell guested on "Factory"; Jon Bon Jovi, Richie Sambora, Melissa Etheridge, and Abby Weinberg joined in on "Hungry Heart."

BORN TO RUN: Bon Jovi and Etheridge were backstage waiting to come on for "Hungry Heart," but Richie Sambora was still in his seat. From the stage Bruce called him up, and Sambora sprinted! You could tell he was ecstatic about Bruce inviting him up. The 8/11 setlist might have been better, but the energy on the last night was too much to top. —David O'Leary

ROSALITA COMES OUT TONIGHT: I must say I was expecting a few more surprises than we got in the last show in New Jersey, but just experiencing "Rosalita" alone was worth the price of admission. I had hoped for it, of course, and had anticipated hearing it after "Jungleland" or in the first "party" encore. By the time the band was playing the glorious "Land of Hope and Dreams," I was sure that "Rosalita" was not in fact coming out tonight

and that she was in all probability retired forever. But after "Land of Hope and Dreams," Bruce came up to the mike and made a short speech, thanking the Jersey crowd for coming out to the shows... and sure enough, Bruce led the band (and just as much the crowd) through a rambunctious rendition of the old dear E Street Band concert warhorse. The version was a bit sloppy, but the experience was incredible, with

the house lights on and everyone singing along at the top of their lungs and just about everyone not in wheelchairs standing and dancing. The audience was never so wild as those great eight minutes—imagine the crowd response to "Born to Run," times ten! —Magnus Lauglo



JOHN C. CAVANAUGH PHOTO

FLEETCENTER BOSTON, MA 5 NIGHTS

AUGUST 21 BOSTON / NIGHT 1

8/21 SETLIST: The Ties That Bind/Prove It All Night/Two Hearts/Darkness/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day/Freehold/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

8/21 NOTES: With the Detroit shows rescheduled for September, the Boston shows are the first since the Meadowlands stand. "Light of Day" incorporates a slice of Boston rock 'n' roll, The Standells' "Dirty Water."

NO SLEEP 'TIL BOSTON: Bruce performed a solid, standard set before an audience that was more raucous yet more respectful than any of the Jersey audiences I witnessed. There was no mass exodus during the ballads and only a couple of "Rosie" signs.... Even E-Streeters get tired late at night. I caught Steven and Patti yawning during Freehold! —Jim Ragsdale

AUGUST 22 BOSTON / NIGHT 2

8/22 SETLIST: Adam Raised a Cain/The Promised Land/Two Hearts/Prove It All Night/Trapped/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/Working On the Highway/The Ghost of Tom Joad/Streets of Philadelphia/Backstreets/Light of Day/Hungry Heart/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

8/22 NOTES: Nine songs not played the night before, including "Streets of Philadelphia," played for the National AIDS Brigade. In the crowd: Boston's Brad Delp.

REMAINS OF THE DAY: Bruce added a Boston twist to "Light of Day"—a verse and chorus of "Diddy Wah Diddy," the best known

DEBRA L. ROTHENBERG PHOTO

song from '60s vintage Boston band Barry and the Remains. One of many delightful moments in the show. Now if only people would shut up during "Tom Joad"! —Patrick Callaghan

AUGUST 24 BOSTON / NIGHT 3

8/24 SETLIST: Don't Look Back/The Ties That Bind/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Sherry Darling/Working On the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day//Ramrod/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

8/24 NOTES: To begin the show, just before "Don't Look Back," Springsteen yells, "Are you ready to rumble!" The acoustic "Born in the U.S.A." is played in the U.S.A. for the first time this tour.

AND AGAIN, HOLY SHIT: Taking the entire show into context I'd take this night in Boston over any I saw in the New Jersey stand. The whole show was a non-stop tour de force. But really when I look back at this show I think I'll remember... They opened with "Don't Look Back." My God. Who would have ever thought prior to this year that this would ever happen. We will all look back on this tour and say, "Can you believe they played..." And I can't believe it now—I won't be able to believe it then either. —Peter Church

AUGUST 26 BOSTON / NIGHT 4

8/26 SETLIST: Backstreets/The Ties That Bind/Prove It All Night/Two Hearts/The Promised Land/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/For You/Working on the Highway/The Ghost of Tom Joad/Racing in the Street/Light of Day//Stand on It/Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Ramrod/Land of Hope and Dreams

8/27 NOTES: A particularly energetic show cracks the three-hour mark, with eight encores. Springsteen enters the crowd on "Working on the Highway." Springsteen dedicated "The Promised Land" to Lenny Zakim, a Jersey-born Boston civil rights leader.

IF I SHOULD FALL APART: "If I Should Fall Behind" was quite different than normal. Bruce's guitar cut out before Patti came to the microphone. Patti just stood there as Bruce cracked up and rushed to the back to get a new guitar. The rest of the song was a hilarious mess, as everyone laughed when it came time for their line. Steve in particular had a bit of fun, referencing one of the night's earlier rarities as he sang "I came for you" instead of "I'll wait for you." When it came time for the final harmonizing at the end of the song, Bruce gave

several fakes before they launched into it. When the song ended, Bruce laughed and said, "What the fuck was that?" —Jim Ragsdale

FOLLOW ME, BOYS!: After screwing up on "Fall Behind", Bruce called out to the band for "Ramrod," explaining afterward: "We had to do it!" The band didn't miss a beat. —Bill Curtis

AUGUST 27 BOSTON / NIGHT 5

8/27 SETLIST: Candy's Room/ The Ties That Bind/Adam Raised a Cain/Prove It All Night/Two Hearts/Rendezvous/Darlington County/Mansion on the Hill/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/Spirit in the Night/The Ghost of Tom Joad/New York City Serenade/Light of Day//Jungleland/Born to Run//Thunder Road/If I Should Fall Behind/Raise Your Hand/Bobby Jean/Land of Hope and Dreams

8/27 NOTES: Closing night surprises included "New York City Serenade" and special guest Peter Wolf during the five-song second encore on "Raise Your Hand." In the crowd: Massachusetts governor Paul Cellucci.

PRESS: "RENEWED HARMONY WITH E STREET BAND." Steve Morse in the *Boston Globe*: ...[Springsteen's] renewed faith in the band has... permitted him to "call a lot of audibles" during a given show. For instance, at Friday's three-hour finale at the Fleet Center, he diverted liberally from his planned song list, as the mood struck him. And his sense of experimentation was evident, as he opened with the surprise hard-rocking "Candy's Room," followed by "The Ties That Bind" and "Adam Raised a Cain," both of which had opened other Boston shows last week. To stack that trio together was purely speculative, "but at the end of them, when I saw how the crowd reacted, I thought, 'Wow, that worked.'"

"LAST SHOW ENDS 1999'S GLORY DAYS IN THE HUB." Sarah Rodman in the *Boston Herald*: Forget about proving it all night, Bruce Springsteen and the E Street Band proved it all week. In their fifth and final show at the Fleet Center last night, New Jersey's house band sustained a remarkably high energy level that would've hobbled a group half their ages in a three-hour set that capped the week in classic style."

COME ON-A MY HOUSE: This was the "primo" show of the Boston nights. Bruce was on his game, and the song selection was unbelievable. During "Working on the Highway" Bruce cracked up watching a hip-hop dancer in the front row, commenting "I like your moves, brother" and "You can come over to my house!" He blew the audience away by playing the seldom-heard "New York City Serenade" with Garry on stand-up bass. During the second encore Bruce brought out Peter Wolf to join him on "Raise Your Hand"—Peter kept moving off center stage to sing with Patti, but Bruce kept dragging him back to sing lead—after which the Band was clearly confused as Bruce called out for "Bobby Jean." One of the best shows I've seen in over 20 years. —Bill Mandell



MCI CENTER WASHINGTON, D.C. 3 NIGHTS

AUGUST 31 WASHINGTON, D.C. / NIGHT 1

8/31 SETLIST: The Ties That Bind/Adam Raised a Cain/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day//Ramrod/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

8/31 NOTES: In the crowd: Al and Tipper Gore, Washington D.C. Mayor Anthony Williams, and Maryland Governor Parris Glendening.

BIG MAN FOR PREZ: The first night was a fine, fine show—it got Al Gore up and dancing. Bruce used essentially the same raps on "Tenth Avenue" and "Light of Day" as he would the following night, but on 9/1 the raps would fall squarely into a context, whereas on this first night there was less glue holding together the broader pieces.

In his introduction of Clarence, Bruce says (not verbatim, but close): "Now, I normally don't endorse presidential candidates. But there is a man here tonight who gets my support. And tonight I want to put his name into nomination. He's done drugs, had sex, and he plays a better saxophone. Do I have to say his name?...". At another point, talking about himself during "Light of Day," Bruce says (in a pointed but very Springsteen-esque slap at George W. Bush): "And I haven't done cocaine. I might. Maybe tomorrow. But I haven't." These were very funny moments, with an unmistakable political undertone. The difference being that on the first night they stood alone as moment; for night two they would be part of a context. —Bob Crane

Adam	10th (Cause For)
Promised Land	Working
2 Hearts	Ghost
Prove It	USA
Trapped	Backstreets
(Darlington)?	Light
Factory	Hungry Heart
Point Blank	Bobby's
Youngstown	Born to Run
Murder	Sh.H.
Badlands	Fall
Out...	Land

SEPTEMBER 3, 1999



STEVE FUHRMAN PHOTO

SEPTEMBER 1 WASHINGTON, D.C. / NIGHT 2

9/1 SETLIST: Adam Raised a Cain/The Promised Land/Two Hearts/Prove It All Night/Trapped/Darlington County/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day//Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

AND YOU THOUGHT IT WAS JUST A ROCK SHOW: I walked out of the MCI Center with an overwhelming sense that the show we just heard had the most perfectly cohesive, thematically interconnected set list of the tour so far. Using "Adam" as the opener into "The Promised Land," putting "Trapped" where he did, connecting "Point Blank" to "Youngstown" and "Murder"... all the way from "Adam" to "Light of Day" it felt like a political manifesto. Even in his "Light of Day" rap, he got in major digs at the Republican tax cut ("it's not too late to save yourselves!") and at the feds in general ("you may be feeling confused...there are lots of confused people around here!"); in his intros in "Tenth," everyone was a minister of this or a minister of that. Until the encores, the show seemed specifically, carefully, pointedly and poignantly crafted to send warning signals and raise red flags and post reminders of rampant societal dangers. There may have been more adventurous shows, and this one had no special chestnut from deep in the catalogue. But it may have been the best—with a message only the drunks, the policy impaired and the Washington Post could miss. —Bob Crane

SEPTEMBER 3 WASHINGTON, D.C. / NIGHT 3

9/3 SETLIST: The Ties That Bind/Prove It All Night/Two Hearts/The Promised Land/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Inc./Bad-

lands/Out in the Street/Tenth Avenue Freeze-out/For You/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day//Bobby Jean/Born to Run//Hungry Heart/Red Headed Woman/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Ramrod

9/3 NOTES: Closing night includes a throng of special guests during the six-song second encore: Bruce Hornsby, Bonnie Raitt, Jackson Browne, Shawn Colvin and Mary-Chapin Carpenter, as well as Bruce's cousin Frankie.

HELP FROM MY FRIENDS: When the band left the stage after only two songs in the first encore, I was really wondering where the show was going. But when they returned, they came with about half a dozen surprise guests. Everyone lent a hand on "Hungry Heart," but afterwards it was clear that something else was coming. After some milling around onstage, the band and all the guests went into the swing version of "Red Headed Woman" (with Bonnie Raitt there, it was played for his "two favorite redheads"). It was great seeing Bruce doing something cool with his guest performers, and the song stretched out with repeated verses and musical improvisation from the guests. After the song, the guests left the stage and the band did the standard second encore set.

After "Land of Hope and Dreams," Bruce thanked us all and stood around waving to everyone for a little longer than normal. The crowd took the hint and went totally crazy. Not quite as crazy as NJ right before "Rosalita" on 8/12, but pretty damn close. Bruce asked what time it was as a joke, and there was no going back. Bruce's cousin Frankie came out again (he was also one of the guests during "Hungry Heart" and "Red Headed Woman"). We got "Ramrod," and while it had been done on one of the two other nights, it was still magical to see Bruce pulling something out of his hat and surprising us again. He danced around the stage, clowning around, and the entire MCI was on its feet, singing and danc-

ing. What a way to end the DC stand! The show clocked in at 3:10, one of the longest of the tour. —*Magnus Lauglo*

THE PALACE AUBURN HILLS, MI 2 NIGHTS

SEPTEMBER 8 AUBURN HILLS / NIGHT 1

9/8 SOUNDCHECK: Includes a full-band "Dancing in the Street," plus "C.C. Rider."

9/8 SETLIST: The Ties that Bind/Prove It All Night/Two Hearts/Darkness on the Edge of Town/The Promised Land/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day//Ramrod/Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/8 NOTES: The first of two Detroit-area shows, rescheduled from August 16 and 17.

PRESS: "SPRINGSTEEN, BAND SHARE THE VIBE WITH FANS." Brian McCollum in the *Detroit Free Press*: What, you thought there was a chance this one would be bad?

A good night with Springsteen and the band is about as safe a bet as orange barrels during a Michigan summer—and more pleasant...

Among the most fascinating aspects of a Springsteen concert is the symbiosis between audience and artist. It's all about sharing the vibe, and on Wednesday Detroit was most definitely on, playing give-and-take with the musicians.

"SPRINGSTEEN, BAND SHOW 'TIES THAT BIND' IN HIGH-ENERGY CONCERT." Gary Graff in the *Oakland Press*: After the opening salvo... Bruce Springsteen took a moment to apologize to the crowd for postponing the show from its original mid-August date. He didn't offer an explanation, but he did promise that "we'll do our best to make it up to you." And that's just what he did...

It's been 11 years since Springsteen played in these parts with the E Streeters. Wednesday—the first of two shows at the Palace—the nine musicians showed they sound better than ever after the controversial break, one of the few times Springsteen has ever faced the wrath of his die-hard fans.

Now, however, the band is tighter unit, with greater instrumental acuity and more dynamic sensibility—all of which allows Springsteen to construct a more challenging but still crowd-pleasing enterprise....

SEPTEMBER 9 AUBURN HILLS / NIGHT 2

9/9 SOUNDCHECK: Includes "In Michigan."

9/9 SETLIST: Dancing in the Street (intro)/Don't Look Back/Prove It All Night/

HISTORICAL FIGURES

In addition to world premieres of songs from Tracks, plus old chestnuts like "Rendezvous" and "Meeting Across the River" that were revived in Europe, the U.S. tour has brought a slew of resurrected songs.

Don't Look Back

THE RETURN: 8/7/99, to open.

LAST KNOWN WHEREABOUTS: Reach back to the last night of the legendary run at the Boston Music Hall, 3/25/77, for the most "recent" performance.

Night

THE RETURN: 8/11/99, to open.

LAST KNOWN WHEREABOUTS: 10/29/84 in Los Angeles, the only time on that tour.

The Ties That Bind

THE RETURN: 7/29/99, to open. Has been a consistent top-of-the-list inclusion ever since.

LAST KNOWN WHEREABOUTS: 9/14/81 in Cincinnati.

Something in the Night

THE RETURN: 8/2/99

LAST KNOWN WHEREABOUTS: 9/15/78 in New York, NY.

Be True

THE RETURN: 8/6/99

LAST KNOWN WHEREABOUTS: 6/15/88 in Rome, Italy.

New York City Serenade

THE RETURN: 8/11/99

LAST KNOWN WHEREABOUTS: 8/10/75 in Cleveland, OH.

Blinded by the Light

THE RETURN: 9/24/99, as a bonus encore.

LAST KNOWN WHEREABOUTS: Played on the Tom Joad tour; last performed by the E Street Band on 4/9/76 in Hamilton, NY.

Two Hearts /Trapped/Darlington County/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Racing in the Street/Light of Day//Backstreets/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Ramrod

9/9 NOTES: The second rescheduled Detroit shows is by consensus the better of the two, with songs from the "Detroit Medley" turning up in "Light of Day," plus eight other songs not performed the night before. In the crowd: Michael Moore

MOTOR CITY MADNESS: Despite a muddy mix in Detroit's Palace, Bruce put on a solid set, playing to the hometown sentiments by beginning the show singing a slowed-down first verse of "Dancing in the Street." After the

Incident on 57th Street

THE RETURN: 9/25/99, to open.

LAST KNOWN WHEREABOUTS: Played once on the River tour, 12/29/80 in Uniondale, NY, and unplugged since. Welcome back, Spanish Johnny!

Frankie

THE RETURN: 8/9/99

LAST KNOWN WHEREABOUTS: Last performance sometime in the spring of 1976, perhaps 4/22 in Blacksburg, VA.

Little Queenie

THE RETURN: 9/21/99, to open.

LAST KNOWN WHEREABOUTS: Covered by the E Street Band as part of an eleven song encore on 11/24/75 in London. Has appeared in numerous club gigs over the years as well.

Does This Bus Stop at 82nd Street

THE RETURN: 9/24/99

LAST KNOWN WHEREABOUTS: played frequently on the Tom Joad tour, and on special occasions in 1993; last E Street Band performance was on 12/31/75 in Philadelphia.

The Fever

THE RETURN: 9/24/99

LAST KNOWN WHEREABOUTS: Rarely played, but with Southside Johnny in 1992 and again at the Patrick King benefit in 1998; last played with the E Street Band on 1/1/79, Cleveland.

Janey, Don't You Lose Heart

THE RETURN: 8/7/99

LAST KNOWN WHEREABOUTS: An acoustic performance in Red Bank, NJ, on 3/23/93; last with the E Street Band on 9/27/85 in Los Angeles.

Growin' Up

THE RETURN: 9/24/99, to open the first show following Bruce's birthday.

LAST KNOWN WHEREABOUTS: Performed occasionally with Roy on the 1992-'93 tour and solo on the Joad tour; last performed by the E Street Band on 10/2/85 in Los Angeles.

Candy's Room

THE RETURN: 7/27/99

LAST KNOWN WHEREABOUTS: Nearly 15 years before, on 10/29/84 in Los Angeles.

line "Don't forget the Motor City," he kicked into "Don't Look Back" with the entire band. Bruce appeared energetic and pumped from the get-go, which enabled him to deliver a high-energy performance that included inspired versions of "Trapped" and especially "Light of Day," in which he injected bits of the "Detroit Medley" ("C.C. Rider" and "Jenny Take a Ride," though excluding "Devil With A Blue Dress"). Bruce also gave a nod to Motown by singing "My Girl" during Patti's introduction. The loud and enthusiastic crowd gave the band an extended ovation after "Land of Hope and Dreams," which nudged Bruce to ask, "What time is it? No one's going to work tomorrow!"—and the band sped back to their places for a frenzied version of "Ramrod."

—*Jim Turano*



FIRST UNION CENTER/ SPECTRUM PHILADELPHIA, PA 6 NIGHTS

SEPTEMBER 13 PHILADELPHIA / NIGHT 1

9/13 SOUNDCHECK: Includes "Janey, Don't You Lose Heart" and "Paradise by the C."
9/13 SETLIST: The Ties That Bind/Prove It All Night/Two Hearts/Darkness on the Edge of Town/The Promised Land/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Racing in the Street/Light of Day//Backstreets/Born to

Run//Ramrod/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/13 NOTES: The first of six nights in Philly is at the First Union Center, where every show will take place except 9/24.

SEPTEMBER 15 PHILADELPHIA / NIGHT 2

9/15 SOUNDCHECK: Includes "I'm a Rocker" and "Living Proof."
9/15 SETLIST: Dancing in the Street (intro)/Don't Look Back/Prove It All Night/Two Hearts/Trapped/Rendezvous/Darlington County/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day//Ramrod/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/15 NOTES: In the "Light of Day" rap: "I seen people *lost*... in their cheesesteaks!"

SEPTEMBER 20 PHILADELPHIA / NIGHT 3

9/20 SOUNDCHECK: Includes "Candy's Room," "Back in Your Arms" and "I Wish I Were Blind."

9/20 SETLIST: Candy's Room/Adam Raised a Cain/The Ties That Bind/Prove It All Night/Two Hearts/Darlington County/Something in the Night/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Ghost of Tom Joad/Back in Your Arms/Backstreets/Light of Day//Ramrod/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/20 NOTES: "Back in Your Arms" is performed live for the second time ever.

A ONE, TWO, THREE, FOUR!: "Candy's Room" was a great opener, followed by a spectacular "Adam," "Ties" and "Prove It All Night"—this was simply the best 1-2-3-4 opening ever. It felt like 1978! I was at the NJ

SINGIN' OUR BIRTHDAY SONGS

Bruce Springsteen's "birthday shows" weren't concerts so much as they were markers—fresh, exhilarating lines in the sands of time, drawn in a way that hints at possibilities yet to come when you're 50 and still rockin'. Springsteen hit the half-century mark on September 23, a night off for him and the band. These back-to-back shows in Philadelphia fell on Days One and Two of Springsteen's life at 50, an age when beset by demons and a loss of creative potency, many performers give ample proof that they aren't that young anymore. Not that either Springsteen or the E Street Band had anything specific to prove. The triumphant string of shows in Europe and along the Eastern U.S. seaboard underscored how deeply committed Springsteen remains to the elemental truths in his core repertoire and reestablished the virtuoso musical reputation of a band clearly at the height of its collective power. Yet at the penultimate Philadelphia show, Springsteen launched on a provocative trajectory and, for two nights, never came down.

9/24/99 Hurricane Floyd washed out the East Coast on September 16, stranding travelers on impassable highways and causing the postponement of the only scheduled tour appearance at the Philadelphia Spectrum. Those who could not attend the rescheduled show, reset to take place eight days later, were understandably disappointed, but Floyd's arrival was a blessing in disguise. Ultimately it set the stage for what may be the best back-to-back shows of this tour.

If you were to ask any number of the fans present for both the September 24 and 25 shows why they were exceptional, you would likely receive as many different responses: Springsteen has a particular affinity for Philadelphia because of its early support; he was compensating for the rain-out; the shows were a rare Friday-and-Saturday-night appearance; Philadelphia fans are more enthusiastic than even their counterparts to the north; the shows followed immediately after Springsteen's 50th birthday; after several months of touring the band has reached its peak; and so on. And any or all of those explanations might be appropriate.

Ask anyone from those shows how they were exceptional, however, and you will likely hear a more common refrain: setlists, setlists, setlists. In a tour that has been criticized only for lack of variety, September 24 in Philadelphia brought a list of tour premieres that even the most optimistic fan wouldn't hope for: "Does This Bus Stop at 82nd Street?," "The Fever," "Blinded By the Light," and "Growin' Up," all in one show.

But the shows were more than a showcase of classics. They were a joyous celebration of age, youth, and Springsteen's own journey to one from the other. To begin the Spectrum show, Springsteen played a cassette tape of a birthday song that, according to Bruce's introduction, was sent to his mother by a fan. "This pretty much sums things up," he explained, and followed the birthday tribute with a full-band version of "Growin' Up." Springsteen has been relatively reticent dur-

ing this tour, but on this night his message could not have been more clear. By including three more songs from his first album in that show—including "Blinded" as the show's closer—Springsteen reminisced about the comical nature of adolescence and recaptured the ambitious if naive enthusiasm of his early work. More importantly, he reclaimed the album that launched his career more than a quarter century ago, and celebrated the audience that began that journey with him.

—Stacie Tobin

9/25/99 It is customary to say how each night on Tour '99 seems better than the rest. If these two are topped for musical brilliance, for raw and daring moments, and for unbelievable showmanship, no one at either Philly show will believe it unless the show is on world-wide pay-per-view. And Saturday's concert was Friday and then some.

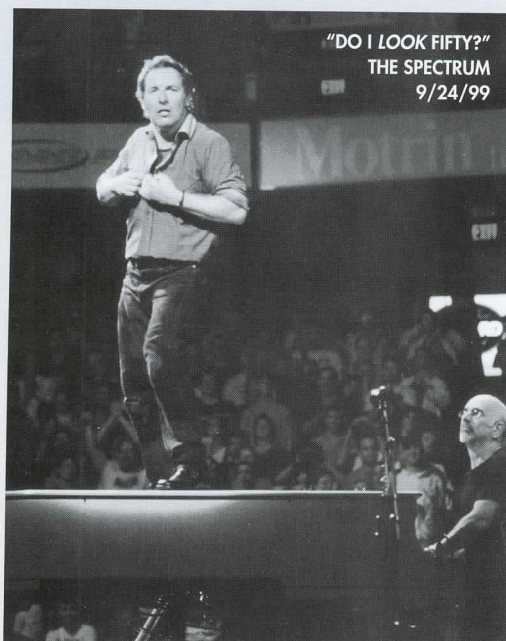
Lights down, B sharp, E sharp: faith is rewarded! Springsteen opened with "Incident on 57th Street," perhaps the greatest rock and roll short story of all-time. "Incident" had been a popular opener during the 1975 tour, last used in that slot on 10/10/75 in Red Bank, NJ. This, however, was no throwback—shimmering keyboards; taut drums; 20,000 people singing "Good night, it's all right Jane...."; and searing guitars establishing the predominant texture for the evening with five stages of crescendo.

Ten minutes in, the show was at a level of artistry, passion and energy where anything and everything seemed possible. And it was. Springsteen roared through an intense "Atlantic City," a mesmerizing "Point Blank," and the rare "Sherry Darling." Yet the emotional core lay ahead, in two powerhouse pairings that transformed a stunning performance into a triumph.

Having ignored "Streets of Philadelphia" at the five previous shows, Bruce waited until deep into the main set, then paired it with "New York City Serenade" to create a magnificent tale of two cities. The moment was so meditative, so stunning that no one wanted to stop the "Singing..." refrain. Springsteen, too, was so engrossed, so energized that it seemed impossible to imagine he still had a higher gear. But he did, and he used it on a pairing of "Jungleland" and "Born to Run" in the encore to set the First Union Center on fire.

Even now, weeks later, the emotion of those two shows remains hard to describe. From the boom-box opener on September 24 to "Raise Your Hand," which closed the Philadelphia stand, a spirit flowed from the man at the top. He wasn't letter-perfect, the E Streeters missed an occasional cue, but Springsteen and the band were simply spectacular in presence, performance and personae. Not a soul who experienced either show left with any question that the possibilities of Bruce Springsteen at age 50 are infinite.

—Robert Crane



"DO I LOOK FIFTY?"
THE SPECTRUM
9/24/99

KEN LESNIK PHOTO

Growin' Up	10th
No Summer	Workin'...
Punch	Fever
20th	Backstreets
Point Blank	Light
(Spin?)	Bobby F.
Mansion	Born to Run
Body Day	La B.
Youngster	Fall
Murder	Land
Badlands	(Blinded by Light)
Out...	

Incident #2	10th
Point Blank	Workin'
Punch	Ghost
20th	N.Y.C. Soul
Propped	Light
Darling	Jungleland
Fever	Born to Run
Point Blank	La B.
Youngster	Fall
Murder	Land
Bad	Raise Your Hand
Out	

show when he played "Back in Your Arms," and it blew me away—this version was just as excellent. I only wish more people could hear this amazing song in concert. The Philly crowd is much more appreciative of the slower songs than either Jersey or D.C.—taken as a whole, nothing beats a Philly crowd. And no, I'm not from Philly, so I don't have a bias. They're the worst for sports, but simply the best for Bruce. —Christopher Allen

SEPTEMBER 21 PHILADELPHIA / NIGHT 4

9/21 SETLIST: Little Queenie/ Take 'Em As They Come/The Promised Land/Two Hearts/Prove It All Night/Be True/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Janey, Don't You Lose Heart/She's the One/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day//Cadillac Ranch/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/21 NOTES: The last show before Springsteen's 50th birthday has a slew of rarities: a cover of "Little Queenie" makes its tour premiere to open, plus "Be True," "Take 'Em As They Come," "Janey, Don't You Lose Heart," and "She's the One." "Light of Day" incorporates "You Can't Sit Down" for the first time. On the setlist but not played: "The Fever," "Lucky Town" and "Happy Birthday." During "Born to Run," a Happy Birthday banner is unfurled from the ceiling of the arena.

THE GHOST OF CHUCK BERRY: Bruce tore through the first six songs with reckless abandon. "Little Queenie" was a great opener—I love how he said the band didn't know he was going to play it. "Key of B, boys!" The band really seemed to enjoy it. "Take 'Em" was one of the songs I missed in Jersey, so I was thrilled to hear it. Amazingly enough with the number of rarities in the show, the highlights were "Two Hearts" and "Prove It." Both were the best versions I've heard this tour, the former

with a howling vocal and the latter with an exhilarating guitar solo. Both "Janey" and "Be True" were much improved from their Jersey debuts. —Steve Liloia

SEPTEMBER 24 PHILADELPHIA / NIGHT 5

9/24 SOUNDCHECK: Includes several takes of "No Surrender," plus "The Fever" and "Growin' Up."

9/24 SETLIST: Growin' Up/No Surrender/Prove It All Night/Two Hearts/The Promised Land/Spirit in the Night/Does This Bus Stop at 82nd Street/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/The Fever/Backstreets/Light of Day//Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Blinded By the Light

9/24 NOTES: This one-off show at the Spectrum, originally scheduled for 9/16, was postponed due to Hurricane Floyd and now becomes the birthday show that 9/25 was expected to be: including tour debuts of "Growin' Up," "Does This Bus Stop At 82nd Street?" "The Fever" ("special for Philadelphia," with Garry on stand-up bass) and "Blinded By the Light." "No Surrender" is played for only the second time on the tour. In the crowd: the Phillie Phanatic, Vini "Mad Dog" Lopez.

SEPTEMBER 25 PHILADELPHIA / NIGHT 6

9/25 SOUNDCHECK: Includes "Sandy," "Crush on You," "Incident on 57th Street," and "New York City Serenade." Director Jonathan Demme and a film crew are on hand for a run-through of "If I Should Fall Behind," to be filmed for a video in Chicago.

9/25 SETLIST: Incident on 57th Street/The Ties That Bind/Prove It All Night/Two Hearts/Atlantic City/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Sherry Darling/Streets of Philadelphia/New York City Serenade/Light of Day//Jungleland/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Raise Your Hand

9/25 NOTES: Of all the surprise openers on this tour so far, none can touch the shock of "Incident." That song sharing a set with "New York City Serenade" made the closing night in Philly extra special. "Raise Your Hand" includes Abby Weinberg playing keyboards beside Danny.

PRESS: The Associated Press reports: Rock and roll roadies are used to making short trips from one venue to the next, but Bruce Springsteen and the E Street Band took it to an extreme for Saturday's show.

Saturday night's show at the First Union Center in South Philadelphia is less than a fifth of a mile away from the First Union Spectrum, the site of Friday night's show. It was so close that the road crew made the trip on foot,

though the stage, sound system and other equipment was loaded onto trucks.

Officials of Comcast-Spectacor, the company that runs both arenas, said they believed it was the shortest distance between two stops on a world tour in the history of rock and roll.

THE BEAUTIFUL REWARD: Bruce pointed to Roy, so I thought they were opening with "Backstreets." But this wasn't "Backstreets." It wasn't "Racing," either. I will never forget Bruce hitting that first note. After almost 20 years, Bruce was playing "Incident." The band nailed it. I can die happy. —Steve Liloia

Performed in Europe, but not in U.S.

Lucky Town
Tougher Than the Rest
Born in the U.S.A. (electric)
Brothers Under the Bridge '95
Brilliant Disguise
Dollhouse
My Hometown
Car Wash
Who'll Stop the Rain
War
Lion's Den

US TOUR M.I.A.

UNITED CENTER CHICAGO, IL 3 NIGHTS

SEPTEMBER 27 CHICAGO / NIGHT 1

9/27 SETLIST: Same as opening night in Boston, with "Ramrod" in place of "Freehold."

9/27 NOTES: "Light of Day" incorporates "Boom Boom," as it will for all three nights at the United Center. Jonathan Demme reportedly films for a performance video of "If I Should Fall Behind" during the Chicago stand.

PRESS: "PREACHY BRUCE STAYS LOYAL TO OLD THEMES." Jim DeRogatis in the *Chicago Sun-Times*: "... "Youngstown" was preachy; "The River" and "The Ghost of Tom Joad" were melodramatic, and "Mansion on the Hill" was preachy, melodramatic and plain ol' boring. Better than that the hokey Springsteen, though. An embarrassing imitation of an Al Green-style preacher ran through much of the show, complete with all of the usual empty hoo-ha about salvation, resurrection, transformation and rejuvenation, all available from you-know-who's "rock 'n' roll ministry."

This man has a deeper reserve of cheese than the Association of Wisconsin Dairy Farmers.

Springsteen's musical bombast has always been preferable to his spoken silliness, and the performance of the E Street Band really couldn't be faulted.

Note for note, the show was a heck of a lot more convincing than the Rolling Stones' last few performances in town. But in the end it's hard to say if it meant much more.

When and entire generation of hip-hop and rock fans exist who couldn't care less about

IT'S A ONE-AND-ONLY

One-off performances on the first U.S. leg

Give the Girl a Kiss 7/29
Because the Night 7/27
Trouble River 8/1
This Hard Land 8/2
Frankie 8/9
Night 8/11
Downbound Train 8/11
Sandy 8/11
Jersey Girl 8/12
Rosalita 8/12
Little Queenie 9/21
Growin' Up 9/24
Does This Bus Stop... 9/24
The Fever 9/24
Blinded By the Light 9/24
Incident on 57th Street 9/25



being baptized in the Rev. Bruce's river, there's no denying that Springsteen is rock 'n' roll past.

SONIC BOOM: Bruce did seem just a tad tired (and understandably, as it was his third show in four days), not that anyone who was seeing the show for the first time would notice. As usual, he gave everything he had. A great surprise was the insertion of John Lee Hooker's "Boom Boom" into "Light of Day," a nod to Chicago's blues tradition. —*Dave Miller*

SEPTEMBER 28 CHICAGO / NIGHT 2

9/28 SETLIST: Don't Look Back/The Promised Land/Two Hearts/Prove It All Night/Trapped/Something in the Night/Factory/Point Blank/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day/Cadillac Ranch/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

9/28 NOTES: "Light of Day" includes references to Mike Ditka and Chicago pizza, and incorporates "People Get Ready." In the crowd: John Madden and Paul Molitor.

BUT YOU BETTER NOT STOP: As if Bruce wanted to prove nothing could slow him down, he came out on fire, tearing into the first couple hours as if he had a week's rest, although it was his fourth show in five days. Bruce shouted out "Don't Look" a good 25-30 times at the end of the opening "Don't Look Back." The man looked to be on a mission, as if to spit in the face of turning 50 and the demanding stretch of shows. "You Can Look" was a great surprise, and I believe an audible. The best part of it was Bruce trading the line "You can look" with Steve in a variety of inflections as each tried to top the other in a vocal trade-off, which seemed as if it was never

going to stop. Very playful yet very intense. You could tell they were singing in uncharted territory here and rode it for as long as they could make it last, which was a long time. Perhaps the best moment of the entire stand. The expressions between Bruce and Steve were priceless. —*Dave Miller*

SEPTEMBER 30 CHICAGO / NIGHT 3

9/30 SETLIST: Take 'Em As They Come/The Ties That Bind/The Promised Land/Adam Raised a Cain/Two Hearts/Atlantic City/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Janey, Don't You Lose Heart/She's the One/The Ghost of Tom Joad/New York City Serenade/Light of Day/Hungry Heart/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams/Ramrod

9/30 NOTES: Another stand-closer to bring a handful of rarities, including the fourth 1999 performance of "New York City Serenade" in the main set. "Ramrod," rather than "Land of Hope and Dreams," closes out the first leg of Springsteen and the E Street Band's U.S. tour.

SINGING THE SERENADE: In 1984, I wrote to *Backstreets*, relating my elation at seeing my first Springsteen shows, outlining the pivotal role his work has played in my life, and lamenting the fact that I would never see him play "New York City Serenade." Well, 49 concerts and 15 years later, in Chicago, it finally happened. It was another defining moment for me, matching the magic and intensity of the first time I saw Bruce live. It was simply wonderful—standing center-stage with his guitar slung lower than usual, Bruce, for a moment, looked just like he did when he was about 20 years old. He began to sing, and as the song

evolved, and Roy's crystal notes seeped out, Bruce sang like it was the most important thing in his life to really sing.... such singing, singing... —*Karl Birtbistle*

A WILD AND CRAZY NIGHT: Such an unusual show. His set list was replaced twice, a good sign, of course. Not that he followed it too closely. On quite a few occasions Springsteen was calling instructions to the band, followed by some mad scrambling to change guitars. Yes, "Janey, Don't You Lose Heart" was a wreck. At one point Bruce motioned and got Nils to join him at the center mic to help bail out the song, but that didn't help matters. Then Bruce turned to Max to try to regroup as the band gathered around. The song continued heading absolutely nowhere before Bruce made it clear to Max to end it. Bruce seemed entirely amused by the whole thing. "She's the One" was another nice surprise, though it didn't sound quite right. Though they weren't played perfectly, these renditions added to the atmosphere of a crazy show and I believe led to the standards of the set being played with even more passion than usual. There's nothing quite like spontaneity to spice up the show. By contrast, "New York City Serenade" was beautifully and soulfully played. The encores concluded perfectly with a lunatic version of "Ramrod." Bruce feigned exhaustion as he lay spread on the monitor in front of Max's drum stand, with his tongue hanging out the side of his mouth like a tired dog. For a moment, I thought he was trying to kick the bass drum, and then I thought he was going to knock down Max's entire drum kit, but he was just gaining leverage to spin around. When he positioned himself upside down, he just looked at the crowd as we all went nuts. Bruce eventually made a mad dash before doing a somersault, and he was bouncing off the stage as the band took its final bows—a crazy ending to a wild night. —*Dave Miller*

BRUCE SPRINGSTEEN & THE E STREET BAND

JULY

AUGUST

MY LOVE WILL NOT LET YOU DOWN

I WANNA BE WITH YOU

DON'T LOOK BACK

CANDY'S ROOM

INCIDENT ON 57TH STREET

THE TIES THAT BIND

LITTLE QUEENIE

TAKE 'EM AS THEY COME

GROWIN' UP

NO SURRENDER

ADAM RAISED A CAIN

NIGHT

JERSEY GIRL

THE PROMISED LAND

PROVE IT ALL NIGHT

TWO HEARTS

DARKNESS ON THE EDGE OF TOWN

TRAPPED

DOWNBOUND TRAIN

SPIRIT IN THE NIGHT

RENDEZVOUS

ATLANTIC CITY

DARLINGTON COUNTY

SOMETHING IN THE NIGHT

BE TRUE

DOES THIS BUS STOP AT 82ND ST?

MANSION ON THE HILL

FACTORY

THE RIVER

INDEPENDENCE DAY

POINT BLANK

YOUNGSTOWN

MURDER INCORPORATED

BADLANDS

OUT IN THE STREET

TENTH AVENUE FREEZE-OUT

WHERE THE BANDS ARE

LOOSE ENDS

SHERRY DARLING

YOU CAN LOOK

RED HEADED WOMAN

GIVE THE GIRL A KISS

TROUBLE RIVER

FOR YOU

JANEY DON'T YOU LOSE HEART

FRANKIE

WORKING ON THE HIGHWAY

BECAUSE THE NIGHT

SHE'S THE ONE

THE GHOST OF TOM JOAD

BORN IN THE U.S.A.

STREETS OF PHILADELPHIA

BACK IN YOUR ARMS

THE FEVER

BACKSTREETS

MEETING ACROSS THE RIVER

JUNGLELAND

RACING IN THE STREET

NEW YORK CITY SERENADE

LIGHT OF DAY

FREEHOLD

STAND ON IT

RAMROD

THIS HARD LAND

CADILLAC RANCH

HUNGRY HEART

RAISE YOUR HAND

BOBBY JEAN

BORN TO RUN

THUNDER ROAD

IF I SHOULD FALL BEHIND

LAND OF HOPE AND DREAMS

4TH OF JULY, ASBURY PARK (SANDY)

ROSALITA (COME OUT TONIGHT)

BLINDED BY THE LIGHT

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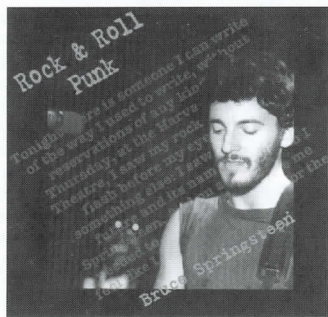
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ON COLLECT ING

By Richard Breton
and Jonathan B. Pont

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.



•Rock & Roll Punk

(E. St.)

Sound: 5

Performance: 8

Packaging: 7

This is another release in E. St. Records' "Historic Performance Series." Back in 1974, Bruce and the E Street Band were still struggling after their second record failed to sell significantly. Constant touring was the norm, even occasionally opening for other big name performers. This was one of those nights, as Bruce and the band were opening for Bonnie Raitt. To Bonnie's credit, they were allowed a longer than normal opening set, and this disc

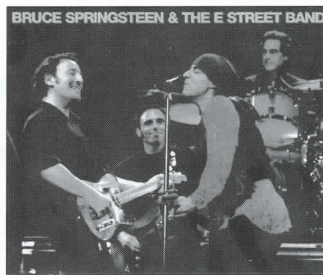
clocks in at 77 minutes. What makes this particular show more historic is the fact that Jon Landau was in the audience, and following this show went home and wrote his most famous review.

The E Street Band this night included Danny on organ and Garry on bass as well as David Sancious on keyboards and Ernest "Boom" Carter on drums. It's a fairly solid show from the period, opening with the long "New York City Serenade." Following a fine "Spirit in the Night" is probably the main reason to own this set: a great cover of "I Sold My Heart to the Junkman." "The E Street Shuffle" is the slow version, but the shortest slow version I've heard. "Ros-alita" ends the show. There have been reports that both "Born to Run" and "She's the One" were played at this show, which have been the first performance for either song, but they were never captured on the tape so these claims remain unsubstantiated.

Sound-wise there's not much hiss, certainly not the amount I expected from a recording of this vintage. But it sounds like E. St. went a little overboard cleaning up this recording. It's processed within an inch of its life. There's still plenty of life here, but some of the ambience found on the best tapes of this show seems to have been lost.

As for the performance, not much here recommends this set save for "Junkman." It's a fine show, but the only thing truly historic about it was the review written by Landau—which was more about his state of mind at the time than about Bruce or this show. Had it been true that both "Born to Run" and "She's the One" were both debuted here and were included on this release, that would have added more historic value. While it's nice that bonus tracks are taken from soundcheck, the songs are incomplete and add very little.

Anyone not having heard this show and curious as to what made Landau sit up and take notice can check it out. I appreciate E. St.'s efforts here, though overly processed for my taste, and the packaging is very nice. But I can think of several other shows that have never been presented on CD that are better sounding or of more historic significance than this one. —RB



•Earls Court Night

(Crystal Cat, 3CD)

Sound: 8

Performance: 7

Packaging: 7

Setting up shop for four nights in London gave Bruce and company a chance to stretch out, relax, have some fun, and visit some old friends (a better title for this would have been "Meeting Across the Thames"). It also gave Crystal Cat a shot at coming away with a truly great CD. Instead they came away with a very good one.

Considering the titanic proportions of the venue, this recording is solid. The quiet songs stand up, and the loud ones don't stand up too much. The first "Meeting Across the River" since the *Darkness* tour is greeted with a few audible whoops and some applause, but aside from that, all you hear is the song. "Atlantic City," "You Can Look," "Sherry Darling," and "This Hard Land" all appear at this show, a treat for the repeat attendees.

Bonus tracks from the other three nights include the usual suspects, among them a tight "Rendezvous" and a jolly good "She's the One." Even with four nights in one place, there isn't much variety in the bonus track department when it comes time to pick 'em. A cover photo of Steve singing with Bruce smiling in admiration, and a classic shot of an ecstatic Big Man spice up the otherwise ordinary art work.

Having actually attended the concerts, I passed on the opportunity to buy this set for one reason: as much as I enjoyed the shows, and this night certainly had very high marks, the band was in many respects still finding its legs. Better versions of most songs should be out soon from any number of U.S. shows. I found listening to *Earls Court Night* a somewhat dull and occasionally frustrating exercise in trying to capture the sentiment

of the trip, the fans I met, and ultimately, the shows themselves (which means Bruce and the band were doing their job).

Your mileage may vary. —JP

•Arnhem Night

(Crystal Cat, 3CD)

Sound: 9

Performance: 8

Packaging: 7

Ho hum, another great-sounding set from Crystal Cat. Several songs in the setlist make this, the second night in Arnhem, Holland (6/20/99) a must-have. "Trapped" makes its tour debut, and despite a slight miscue in the first verse, it sounds pretty good. But the band wallop "Two Hearts," and the one-two of "Meeting Across the River" and "Jungleland" is truly top-notch. The show improves considerably after a solid start, too.

Sound quality is remarkable. The concert was held in Arnhem's Gelredome, a large soccer stadium. Bigger places tend to require louder sound, and the recording benefits from close proximity to the source. Clear, even, and close are the words for sound on *Arnhem Night*, and the set boasts a superior low-end to boot. On quiet songs, slight annoyances include some occasional off-tempo clapping and a nearby camera's shutter release. Also audible during these songs is slight echo from the back of the venue, but the effect tends to distinguish the overall quality rather than detract from it. And with stadium shows come stadium crowds. So don't be surprised by more chatter than usual.



Packaging is fine, making use of a number of photos presumably from that show—if the sound of that shutter opening and closing is any indication.

Bonus tracks on the third CD cull tracks from the first night's performance, including "My Love," "Rendezvous," "Born in the U.S.A." and "Stand on It," all in similar sound quality. —JP ➡

CLASSIFIEDS

PERSONALS

ONE SOFT INFESTED SUMMER '99. KIM, KRIS, Capt. Lou, WE DID IT!! Had a blast, miss you all! Love, Bobb

PAMELA & BRAD HIVELY: TRAMP FROM BRAZIL prays for you—stay strong, new kid will come soon. Blanco, blancos@uol.com.br

HAPPY BIRTHDAY, BRUCE, AND THANKS FOR your beautiful shows in Italy. Virginia Tixi, Genova.

LISA, 9/24/99. DARLING, I'LL WAIT FOR YOU, should I fall behind, wait for me. I'll love you with all the madness in my soul. Bobby.

BRUCE PENPALS WANTED. I'M ALSO A HUGE U2 fan, esp. Bono. Response guaranteed. Lisa Rogers, 263 Clarice Rd, Douglasville GA 30134.

FOR COMPLETE COVERAGE OF BRUCE'S FIVE-night Boston stand, visit www.candidcritic.com.

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LOOKING FOR BRUCE IMPORT CDS OR OTHER unusual recordings. P. Marsolais, 1449 Bella Vista Dr, Dallas, TX 75218.

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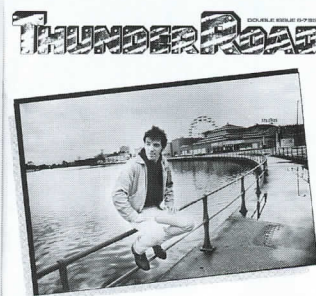
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THUNDER ROAD FINAL ISSUE: #6/7

We've scored the very last stack of these and can offer them at a lower price than we've seen before, but when they're gone, that's it. The first Springsteen fanzine, *Thunder Road*, stopped publishing in the early '80s after only a handful of issues, but they were an inspiration to *Backstreets* and remain great collectibles and great reads, too. This double issue was the magazine's swan song and probably its best. *Thunder Road* #6/7 is a huge 64-page issue packed with solid writing and beautiful photos. Especially at this price, it's a must-have and a perfect stocking stuffer!



LAST ISSUE COLLECTOR'S ITEM:

THE RIVER LP & TOUR 1980-81
SPRINGSTEEN SOLO LP NEBRASKA
ROY BITTAN INTERVIEW
RARE PHOTOS & VINTAGE POSTERS

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FALL 1999

Continued from page 5

Meadowlands were fantastic to us, allowing "Crazy Janey" and "Wild Billy" to wait just outside the turnstiles. After much anticipation, we headed inside, only to be stopped at the gate and told he had to have his own ticket. The look on Jonathan's face when I told him he couldn't come inside was enough to send me running back into the parking lot in search of a ticket. As I tried unsuccessfully to buy a ticket for the \$20 I had left, a kind stranger with a handlebar mustache called me over and said, "Here, take this one".

I ran back to my wife and kids in delight and took Jonathan inside, telling Jane we'd probably be back in just a few minutes. When the show started, I held Jonathan up so he could see, but he was dancing so hard, I couldn't hold him—we went into the aisle to dance. After an hour, and as Jonathan was alternating between pumping his fist and rubbing his tired eyes, I finally, reluctantly, took him back to the door to send him home with Jane and Willie.

To my pregnant wife, who may be carrying our "Wendy," to the man who gave me a ticket for my son, and to the Meadowlands security who kept watch over my family, I say thank you for one of the greatest moments a parent could ever have. A three-year-old second-generation Springsteen fan wants to know if he can go again next week. And Willie will have to wait until the next tour.

It just goes to reaffirm: Show a little faith, there's magic in the night.

Roy Zuckerberg
via e-mail

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The best Boss site on the Net.

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- Best coverage of 15 night New Jersey stand on the Web
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- Fantasy Concert Builder
- Ticket Info.
- Live video of die-hard fans singing tributes to the Boss: "Born in the USA" and "Ramrod"

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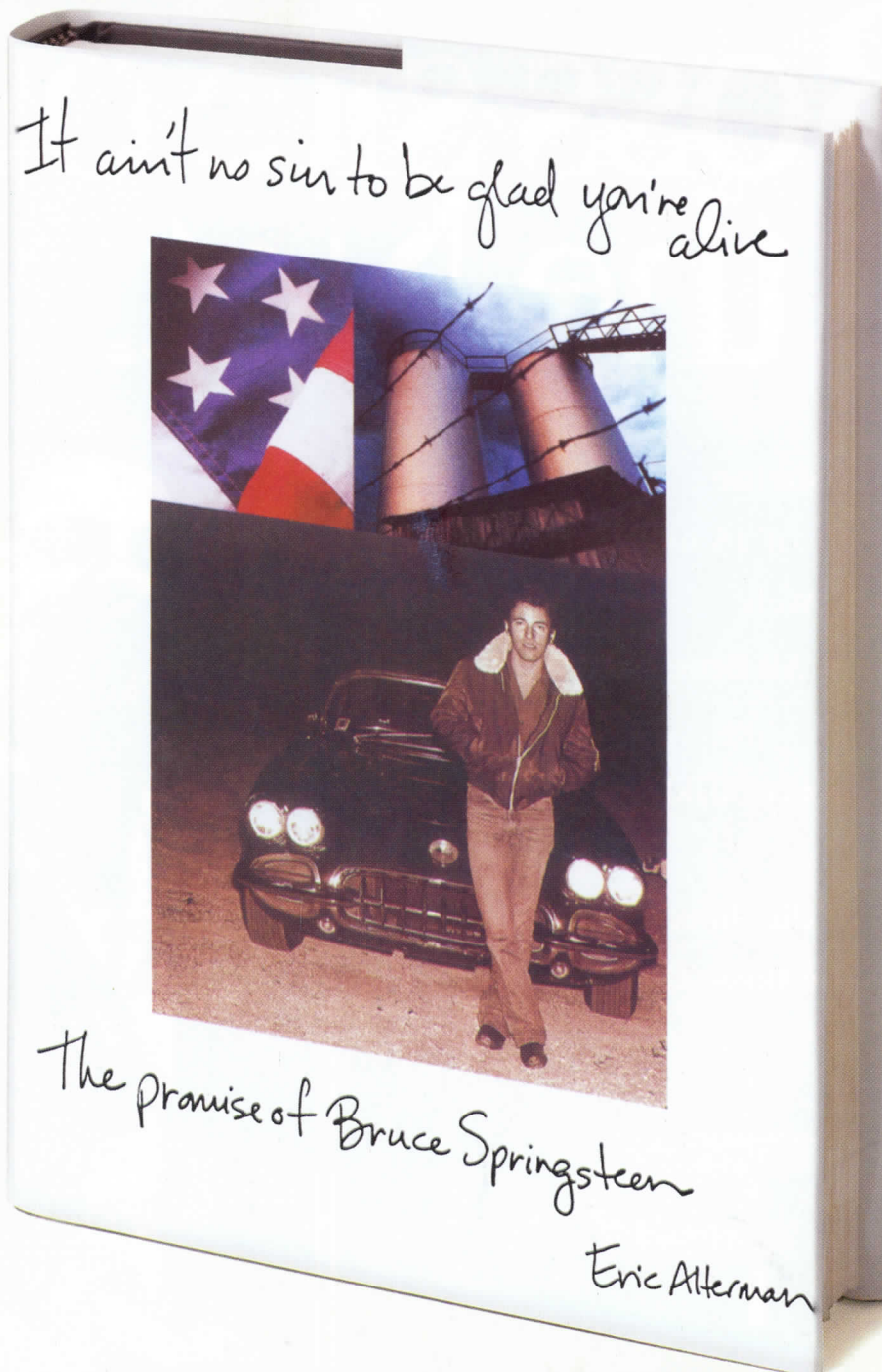


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